MUSICAL AMERICA

Founded in 1898 by JOHN C. FREUND

METROPOLITAN FUND PASSES MIDPOINT OF DRIVE

Sloan Indicates That Full Sum Will Be Needed as Campaign Surmounts Half Million Mark—Tibbett Assures Assistance of AGMA Members

Music Clubs Offer Aid

Brooklyn Committee Is Formed to Further Local Activities—Industrialists Are Organized and Governor's Group Is Enlarged

The Metropolitan Opera Fund passed the half-way mark on March 7, when George A. Sloan, chairman of the campaign committee, revealed that contributions up to that date totalled \$505,000. Mr. Sloan said that there had been ten gifts of \$10,000 or more and that many groups were making collective donations to the fund. The deadline for the campaign is May 31, when the option on the house expires, and unless the Metropolitan Opera Association has the entire sum of \$1,000,000, it will not take up the option, Mr. Sloan disclosed at a meeting of artists at the home of Grace Moore on Feb. 21. Miss Moore said that the artists would appeal for the campaign from the concert stage during their Spring recital season.

Lawrence Tibbett, president of the American Guild of Musical Artists, said that it had been decided at a board meeting to conduct a campaign among members to raise funds for the drive. At a general meeting it was voted to raise \$100,000 in a series of benefit performances to be given by AGMA members.

The fund gave out statistics on Feb. 21 showing how many of its singers were now appearing in other opera companies. Former Metropolitan artists comprise fifty-four per cent of the singers at the San Francisco Opera, thirty-one per cent at the Chicago Opera, twenty-four per cent at the Cincinnati Opera and sixty-five per cent at the St. Louis Opera. Forty members of the present Metropolitan Opera Company are Americans.

Mrs. Vincent Hilles Ober, national

Mrs. Vincent Hilles Ober, national president of the National Federation of Music Clubs, recently announced that the organization is giving full support to the Metropolitan campaign. "We regard the Metropolitan Opera House as a national institution', she said in outlining the Federation's plans, which include not only contributions but also educational discussions to stimulate countrywide interest in opera.

On March 1 the organization of a Brooklyn committee to aid the fund was announced. Adrian Van Sinderen was appointed chairman. It was also disclosed that Governors John Moses of North Dakota and Ralph Carr of Colorado had joined the Governors' Com
(Continued on page 11)

Artists Rally to Aid of Opera



N. Y. Daily News

At the Meeting at the Home of Grace Moore for the Support of the Metropolitan Opera, Are (Seated, Left to Right) Miss Moore, Lucrezia Bori, and Lawrence Tibbett, of the Artists's Nominating Committee, and (Standing), George Sloan, Chairman of the Campaign Committee

NEW SPRING SEASON WASHINGTON TO HEAR FOR ST. LOUIS OPERA NEW CHAMBER MUSIC

'Manon,' 'Rigoletto' and 'Carmen' Planned—Lawrence to Sing in Bizet Work

St. Louis, Mo., March 5.—The continued success of the St. Louis Grand Opera Association, Laszlo Halasz, artistic and musical director, seems assured. The association plans a brief Spring season of three operas, 'Manon', on April 13; 'Rigoletto' on April 19, and 'Carmen', on April 25. Mr. Halasz has assembled an impressive array of artists for the three performances.

Principals Chosen

Marjorie Lawrence will appear in the title role of 'Carmen' for the first time in America, though she has sung the part previously and with notable success at the Paris Opéra. The complete cast of principles includes: for Manon', Grace Moore, in the name part; James Melton, Des Grieux; George Czaplicki, Lescaut; Lorenzo Alvary, the elder Des Grieux; Silvia Brema, Poussette.

The artists for 'Rigoletto' are: Bidu Sayao, Gilda; Jan Kiepura, the Duke; Carlo Morelli, Rigoletto; Hertha Glatz, Maddelena; Lorenzo Alvary, Spara-

fucile.

And for 'Carmen', in addition to Miss Lawrence, Mr. Kiepura, as Don José; Ezio Pinza, Escamillo; Miss Brema, Micaela, and Mr. Alvary, Zuniga.

HERBERT W. COST

Coolidge Foundation Lists Five Concerts in Ninth Festival—

Premieres Scheduled

Washington, D. C., March 5.—The Elizabeth Coolidge Foundation in the Library of Congress will hold its ninth festival of Chamber Music on April 12, 13 and 14, in Coolidge Auditorium. In five concerts several premieres of works commissioned by the foundation will be heard, as well as some first American performances. The concerts will be carried in part over NBC networks.

The first concert on April 12 will be conducted by Dr. Hans Kindler, conductor of the National Symphony. Dr. Kindler will lead a small ensemble in a new cantata for solo voices, chorus and orchestra by Ildebrando Pizzetti, as well as Charles Martin Loeffler's 'Canticle to the Sun'. Olga Averino will be the soprano soloist. Other artists taking part are to be announced later.

Szigeti and Bartok to Be Heard

Joseph Szigeti, violinist, and Bela Bartok, Hungarian composer-pianist, will give a recital of works by Beethoven, Debussy and Bartok on the morning of April 13. The program for the third concert on Saturday evening includes a new work for harp and or(Continued on page 4)

LOS ANGELES AWAITS NFMC BIENNIAL CONVENTION

National Music Clubs Group to Present Music of the Americas —Central and South America Asked to Participate

Artists' Contests Launched

Plans Formed to Secure Cooperation of Hollywood Studios — Two \$1,000 Awards Await Finalists in Vocal and Instrumental Contests

LOS ANGELES, March 5.

I N connection with the present visit of its Convention Program Chairman, Mrs. H. Carroll Day of Albert Lea, Minn., and its Recording Secretary, Mrs. William A. Goforth of Tulsa, Okla., to Los Angeles, the National Federation of Music Clubs is planning its twenty-second Biennial Convention, scheduled for June 19 to 26, 1941. This event will bring at least 10,000 musicians and patrons of music to Los Angeles. A day or more of Inter-American Music is planned, with music characteristic of all the Americas. Central and South American countries will be invited to send soloists or vocal and instrumental groups to interpret their music to North American audiences.

To Utilize Hollywood's Resources

Plans are being formed to utilize the musical resources of the Hollywood studios with the cooperation of Mrs. Harry Steele Haley of San Francisco, district president for the Southern Pacific District, and Mrs. Paul Fergusson of Hollywood, president of the California Federation, as well as with Mrs. Grace Widney Mabee, local representative on the convention committee.

For the twenty-eighth successive year the Federation has launched its Biennial Young Artists Contests. Thousands of bulletins have been sent out from the headquarters office in Ithaca. The finals will take place at the twentysecond Biennial Convention in Los An-

geles.

Awaiting the best instrumentalist and the best vocalist are awards of \$1,000 each, while the best instrumentalist will also have the opportunity to appear twice as soloist with the New York Philharmonic-Symphony in its 1941-1942 series in New York, and twice with the Philadelphia Orchestra in Philadelphia. These solo appearances constitute an extra award given by the Schubert Memorial, Inc., of which Eugene Ormandy is president.

Ruth Haller Ottaway (Mrs. Nikolai Sokoloff) is chairman of the Young Artists Contests and the Artist Sponsors are Josef Lhevinne for piano; Mishel Piastro for violin; Queena Mario for woman's voice, and Frank La Forge for male voice.

TOMPKINS JOINS NEW RADIO MUSIC GROUP

Becomes General Manager of Broadcast Music, Inc.—To Supply Music for Radio

Merritt E. Tompkins, president of Associated Music Publishers, Inc., and former vice-president and general manager of G. Schirmer, Inc., will become general manager of Broadcast Music, Inc., an organization recently formed to buy and engage in the publishing of new music, and of new arrangements of music now in the public domain, for the radio industry.

Mr. Tompkins, as head of Associated Music Publishers, has directed the building of a catalog of more than 500,000 musical compositions and has had extensive experience in providing both popular and classical music suitable for radio programs. Mr. Tompkins said that he had been attracted by the opportunity presented by the new undertaking to create a reservoir of music designed particularly for the radio public

To Benefit Creative Artists

"The present situation in the broadcast industry in respect to the supply of music", he said, "is neither in the interest of the listener nor in the interest of the composer. Broadcasters have been drawing their music from an evernarrowing, instead of widening, circle of composers. This has led to the repetitious performance of a relatively small number of compositions and has failed to encourage creative talent throughout the country. Through Broadcast Music, Inc., the industry has the means of offering to creative artists, on terms profitable to them, an opportunity to use radio to obtain public acceptance of their works. To diversify our program content and to add interest to radio programs, we intend to draw on classical and standard works, many of which have hitherto been neglected."

In outlining the plans of the new company, Mr. Tompkins explained that it would deal not only with individual writers, but also with publishing houses, transcription companies, groups and associations here, in Europe and South America, and with everyone who has music available for public performance. Both full and part-time employment will be afforded by the company to arrangers and others engaged in the popular music field, and in making its music available in published and in recorded form. Co-operation will be carried on to the fullest extent with all other industries offering music to the public.

To Begin Licensing April 1

With general co-operation of the broadcasting industry assured by stock subscriptions and license fee pledges totaling \$1,140,375 and with additional contracts forthcoming making certain a minimum collection of \$1,250,000, the board of directors of Broadcast Music, Inc., announced that the company would become operative immediately and set April I as the date when it would begin the licensing of music for public performance.

Neville Miller, president of the N. A. B., will serve as president of the new company. Sydney M. Kaye, copyright authority, was elected vice-president and general counsel at a meeting which was held at its offices at 580 Fifth Ave-



AT A MACDOWELL COLONY BENEFIT

Present at a Los Angeles Benefit Concert Given by Sigma Alpha Iota for the MacDowell
Colony Were, Left to Right, Charles Wakefield Cadman, Composer; Mrs. Edward MacDowell;
Mrs. H. Carroll Day, Vice-President and Biennial Chairman of the National Federation of
Music Clubs, and Mrs. W. A. Goforth, Federation Recording Secretary. The Last Two
Were in Los Angeles Arranging for the 1941 Federation Biennial

nue, and attended by Neville Miller; John Elmer, president, Baltimore Broadcasting Corp., Baltimore, Md.; Lenox R. Lohr, president, National Broadcasting Company, Inc., New York; Edward Klauber, executive vice-president, Columbia Broadcasting System, Inc., New York; Samuel R. Rosenbaum, president, WFIL Broadcasting Co., Philadelphia, Pa.; John Shepard III, president, The Yankee Network, Boston, Mass.; and Everett R. Revercomb, auditor of the N. A. B.

ROBIN HOOD DELL PLANS NEW SEASON

Agreement Signed for Series of Eight Weeks of Concert Opera and Ballet Events

PHILADELPHIA, March 5.—A summer season of eight weeks, with five performances a week, of orchestral concerts, opera, and ballet by an orchestra of ninety musicians, sixty-five of whom are members of the Philadelphia Orchestra and who have already signed contracts, will be held at Röbin Hood Dell during the coming Summer. The remaining twenty-five places will be filled during the Spring.

A trade agreement between Robin Hood Dell Concerts, Inc., Samuel R. Rosenbaum, president, and Local 77, American Federation of Musicians, was signed on Feb. 16. Performances will be held each week from Monday to Friday nights, beginning June 18, inclusive, except July 3, 4 and 5, and will close on Aug. 15. No performances will be scheduled in advance for Saturdays and Sundays. These nights will be therefore available for postponements due to inclement weather.

Ormandy to Be Honorary Director

Eugene Ormandy has agreed to act as honorary musical director for the season. The management will be in the hands of William K. Huff, general manager; C. David Hocker, assistant manager; and John Molloy, personnel manager. Alfred Lorenz will be assistant conductor, and will also be concertmaster for the first two weeks of the season and thereafter assistant concertmaster for the balance of the season. The post of concertmaster will be filled by rotation approximately every two weeks. The first 'cellist will be Elsa Hilger, now in the 'cello section of the Philadelphia Orchestra.

Negotiating for Soloists

Negotiations are now pending with an important list of distinguished soloists and conductors, as well as for the production of four popular operas and a number of special events. Fuller announcement regarding these will be made when contracts have been signed.

The Dell board is considering a revision of the prices for the 1940 season, which will include an even lower price per person for symphonic concerts than the all-time low in prices which was instituted in 1939.

WILLIAM E. SMITH

BETHANY COLLEGE LISTS 59TH MESSIAH FESTIVAL

Hilde Reggiani to Give Recital—'St. Metthew Passion' and Other Events Planned

LINDSBORG, KANS., March 5.—The fifty-ninth Annual Messiah Festival at Bethany College will begin on Palm Sunday, March 17, with the 169th performance of Handel's 'Messiah'. Dr. Hagbard Brase will conduct the College Chorus of 500. Soloists will be Emma Beldan, soprano; Ellen Repp, contralto; Allen Stewart, tenor, and Frederic Jencks, bass. Arvid Wallin is the accompanist for the chorus. The Bethany Symphony, conducted by Benjamin Goodsell, will furnish the orchestral accompaniment for the oratorio.

Bach's 'St. Matthew Passion' will be presented on March 22 by the same group. Other events during the festival week will include: a concert by the Bethany Symphony, with Frederick Jencks as soloist, on March 18; a student recital and a concert by the Bethany Band, directed by Hjalmar Wetterstrom, on March 19; a recital by the Bethany Choir, with Allen Stewart as

soloist, on March 21; a joint recital by Ellen Repp and Emma Beldan on March 22; auditions for scholarships in piano, violin, brass, expression, woodwinds, 'cello and voice; the alumni banquet on March 23, and a recital by Hilde Reggiani, coloratura soprano of the Metropolitan Opera, on March 24. The 170th performance of 'The Messiah' will also be given on March 24, closing the festival.

N. Y. PHILHARMONIC MAKES PRICE CUTS

Subscription Reductions for Next Season Include Popular and Sunday Series

Reductions next season in the subscription prices of the Saturday evening and Sunday afternoon concerts of the New York Philharmonic-Symphony were authorized on March at a meeting of the board of directors "to meet the musical needs of a changing world and adjust the cost of concertgoing to the economy of the times."

the economy of the times."

The prices for 1940-41 will be the lowest in twenty years. For the subscription purchasers of seats for either Saturday evening series of seven concerts each, seats will range from as low as twenty-five cents in the balcony, to \$1.43 in the parquet. For the two Sunday afternoon series of fourteen concerts each, prices will be as low as fifty cents in the balcony, eighty-nine cents in the dress circle and \$1.43 in the parquet. Old subscribers have until May 11 to renew, and new subscriptions are being filled in order of application.

Board to Meet Budget Increase

The reduction in prices has increased the annual budget, according to the society's annual statement, an increase which "will be met personally by the board of directors of the society." It was also stated that "even under present price rates, Philharmonic tickets are sold at about half the cost of production."

The board also appointed Floyd G. Blair as assistant treasurer to the post left vacant by the death of Edwin T. Rice. New directors elected were the Countess Mercati, who has been a vice-president of the board of the society, and Walter Hoving, president of Lord and Taylor.

Washington to Hear New Chamber Music

(Continued from page 3)

gan by Marcel Grandjany, and compositions by Handel, Brahms and Jerzy Fitelberg. The artists will include the Coolidge Quartet, Ethel Bartlett and Rae Robertson, duo-pianists, and Marcel Grandjany, harpist.

The Coolidge Quartet on Sunday afternoon, April 14, will be assisted by Eudice Shapiro, violinist, and William Primrose, violist, in a program including a new quintet by Roy Harris, and a new sextet by Nikolai Berezovski. The final concert on Sunday evening will consist of an octet by Arnold Bax, a wind-quartet by Frank Bridge, and the Schubert Octet. Performers will be Harriet Cohen, pianist, and the members of the Kolisch Quartet.

JAY WALZ

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KARL MUCK DIES AT EIGHTY

Noted Orchestral Conductor, Interned in America During World War, Passes Away in Stuttgart—Led Boston Symphony and Achieved Fame Abroad as Opera Leader at Bayreuth and Elsewhere

KARL MUCK, the world-celebrated orchestral and operatic conductor who was in America as leader of the Boston Symphony from 1906 to 1908, and again from 1912 to 1918, and who was interned for six months in a wartime concentration camp, died on March 4 in Stuttgart, Germany. He was eighty years old. Although he never returned to America after his departure late in 1918, Dr. Muck retained many friends in this country, some of whom visited him in Germany or met him casually at the Bayreuth festivals.

An event of almost national interest in Germany was the celebration on Oct. 22 last of Dr. Muck's eightieth birthday, when he was presented by Chancellor Hitler with the Order of the German Eagle in recognition of his services to German music and to the National Socialist Party. Since the death of his wife and his retirement as conductor of the Hamburg Philharmonic Orchestra, he had been living in strict retirement in his "Insel der Seligen" in Stuttgart, as he called the home of Baroness von Scholley, whose friendship and devotion to the conductor dated back to his years in America.

A Native of Darmstadt

Karl Muck was born in Darmstadt, Oct. 22, 1859, the son of Dr. Jakob Muck, Bavarian Ministerial Counsellor, and received his early education at the Wurzburg gymnasium, graduating at the age of seventeen. He had begun the study of piano as a child but did not appear professionally until he had taken his Ph. D. in Classical Philology at Heidelberg, and had also studied at the University of Leipzig. While at the latter institution he studied theory and piano under Richter and Reinecke at the Leipzig Conservatory. His first professional appearance of record was as a pianist in Leipzig in 1880, although he is said to have played in public as a child both as a pianist and a violinist.

and a violinist.

In 1884, at the age of twenty-five, he decided to make conducting his life work, and led orchestras at Zurich, Brno, Salzburg and Graz. In 1886, he became conductor at the Landestheater in Prague under the eminent Wagnerian conductor, Angelo Neumann, and held this post until 1892. During this time, he conducted the Ring' dramas in St. Petersburg and Moscow, and also led a Summer season at the Lessing Theater in Berlin. He also toured the Continent with the Prague orchestra.

On severing his connection with Neumann in 1892, he became conductor at the Royal Opera in Berlin, holding that post until 1912. He appeared at Covent Garden in London for the first time in 1899, and is said to have had an offer from the Metropolitan Opera at a large salary, that same year. If the offer was really made, he declined it. He was granted leave of absence for two years by the Kaiser, to conduct the Boston Symphony, 1906-08. On the death of Mottl in 1911, he was offered the directorship of the Munich Opera, but he declined it. When he accepted the conductorship of the Boston Symphony for the second time, in 1912, it was rumored that he had become dissatisfied with musical conditions in Berlin owing to the interference of the Kaiser, and was anxious to get away from the German capital. His experience as an orchestral leader had been greatly broadened even before his first visit to America by his affiliation with the Vienna Philharmonic

between the years of 1903 and 1906, when he alternated with Felix Mottl as conductor.

· His American Career

Dr. Muck's return to America in 1912, when he superseded Max Fiedler as conductor of the Boston Symphony, was considered an important musical event, as he had left an excellent impression behind him at his former visit. While his programs had been criticized because of too frequent inclusion of contemporary works, as a conductor, he brought a very wholesome atmosphere of accuracy as well as adherence to the intention of the composers whose works he presented, and his platform manner was self-effacing. All this found a ready response among both musicians and the general public not only in Boston but in the other cities in which the Boston Symphony played under his baton. In 1915, he conducted the orchestra in fifteen concerts at the Panama-Pacific Exposition in San Francisco.

The growing tide of anti-German feeling in this country, however, became focused upon him in November, 1917, some seven months after the entry of the United states into the World War, when he was accused of having refused to play 'The Star-Spangled Banner' at a concert in Providence, R. I. This charge has since been denied by Geraldine Farrar who was soloist at the concert, and by William E. Walter, who was in charge of the orchestra's publicity at the time. A storm of protest immediately broke out, patriotic societies and individuals of prominence denouncing the conductor. When the smoldering feeling had very nearly died down, Dr. Muck was arrested on March 26, 1918, and interned at Fort Oglethorpe, Ga., as an enemy alien. Col. Higginson immediately withdrew his support of the orchestra and for five or six years thereafter, the organization carried on only with difficulty.

Conducted at Bayreuth

On the signing of the Armistice, Dr. Muck returned to Germany and never again visited this country. After conducting in various cities, he settled in Hamburg as conductor of the Philharmonic there, raising the concerts of the orchestras to a high standard of excellence. He held this position until 1933.

Always a close friend of the Wagner family, he conducted 'Parsifal' at Bayreuth for the first time in 1901, and at many festivals afterwards. He is said to have promised Cosima Wagner that he would always help her son Siegfried with the festivals, and he did so until the death of the latter in 1930. During his last years



there, he conducted certain of the operas, with Arturo Toscanini conducting others. His final appearance there was during the festival in 1933, when he conducted in honor of the fiftieth anniversary of the death of Wagner. His resignation from the Hamburg Philharmonic the same year, is said to have been the result of Nazi interference, and he retired to Stuttgart, to the home of Baroness von Scholley, whose husband had been German Consul in New York and a fellow prisoner at Fort Oglethorpe.

RECOLLECTIONS OF KARL MUCK AS CONDUCTOR

By HERBERT F. PEYSER

THE last time I saw Karl Muck I never believed he would live seven That was on Sunday vears more. morning, Feb. 12, 1933, in the Leipzig Gewandhaus, where the "official" ob-servance of the fiftieth anniversary of Wagner's death was taking place. Hitler sat in the front row with Winifred Wagner and her children. It was a horrid occasion, with the atmosphere of politics poisoning everything. The streets leading to the Gewandhaus were clogged with mobs of bawling Nazis. A lot they cared about Wagner; this was just another of their chieftain's holidays! Inside the hall there was interminable speech-making, with much ado about the heaven sent blessings of the "new order" and a few incidental deferences in the direction of a composer dead half a century. I remember that the late Max Schillings stood on the platform and droned for well over an hour, but nobody back of the second row caught a word of his mumblings. Then Muck appeared and for a little while Wagner was allowed to speak for himself.

Muck looked pitifully frail and shrunken and his face was ashen gray. It took two men to help him up on the conductor's stand and afterwards to help him down again. He conducted the 'Meistersinger' overture and the 'Parsifal' prelude—conducted them superbly, it is true. But the effort seemed to

FESTIVAL GLIMPSES

At the Left, Dr. Muck at the Villa Wahnfried, Bayreuth, in 1929. Below, Dr. Muck at Salzburg in 1937



Fr Karl Muck



KARL MUCK
Above, a Recent
Portrait. Right, Dr.
Muck as He Appeared in 1916,
When He Was
Conductor of the
Boston Symphony

tax him so sorely that I should not have been in the least surprised to hear of his collapse and death as soon as he left the stage. Yet I should sooner have expected him

to embark on a long and arduous concert tour than to survive another couple of years—let alone seven.

of years—let alone seven.

In the Fall of 1930 I heard him direct a concert of the Hamburg Philharmonic in Berlin. The principal number on the program was Bruckner's Seventh Symphony. At the end of it my friend, Nora Pisling-Boas, a musician of exquisite sensitiveness and at that time critic of the Berlin Acht Uhr Abendblatt, approached me with tears in her eyes and told me she thought Muck had not much longer to live. Startled, I asked her why, since the conductor, though obviously ageing, seemed to all intents in good physical trim and revealed in his work none of the inroads and impairment of senility. "Ah, no!" she replied, "but he does show an entirely new warmth and a depth of feeling of a kind he never had before. And

Goethe says that when the old develop emotion they are not long for this world."

In this case

In this case Goethe was wrong, for Karl Muck lived almost ten years after that concert in October, 1930. But one thing was certain: Muck had become emotionally another being from what he was in his Boston Symphony days. Thirty years ago the touchstone of his art was not to be found, like Nikisch's, in the province of the heart and the (Cont'd on p. 36)

PHILADELPHIA HAILS LOCAL RECITALISTS

Zadora, Schwarz, Berlin, Frantz Heard in Solo and Chamber Music Events

PHILADELPHIA, March 5.—Michael Zadora, pianist, appeared in Ann Brock's studio on Feb. 29 under the auspices of the Philadelphia Busoni Society. Notable were Busoni's transcription of Bach's 'Toccata, Adagio, and Fugue in C'; four pieces from the 'Indian Diary', and the Intermezzo from 'Turandot'.

Schumann's Fantasy in C was a highlight on the program offered by Joseph Schwarz, pianist, at the Settlement Music School on Feb. 28 before an enthusiastic audience.

Helen Berlin, violinist, and Florence Frantz, pianist, gave a sonata recital in the Ethical Culture Society Auditorium on Feb. 28. Works by Mozart, Fauré, and Brahms were companioned by a sonata by Ulric Cole, credited with a first local performance.

Under auspices of the Ornstein School of Music, Frieda Klink, contralto, assisted by Sarah Knight, pianist, presented a song recital in Ethical Culture Society Auditorium on Feb. 27.

Expert technique distinguished a recital by Elsa Hilger, 'cellist, and member of the Philadelphia Orchestra, in Ethical Culture Society Auditorium on Feb. 26 with Allison R. Drake at the piano. Bach's 'Chaconne' (arranged by Miss Hilger), Boccherini's B-Flat Concerto and other works were heard.

Bach's Prelude and Fugue in A Minor and Franck's Chorale in A Minor were major numbers on the program provided by Charles M. Courboin, organist, in the Second Presbyterian Church on Feb. 25.

Rollo F. Maitland concluded a series of organ recitals in the Church of the New Jerusalem on Feb. 24.

Alexander McCurdy, organist, was heard at the Curtis Institute of Music on Feb. 21. The Orpheus Club, Albert Bimboni, conductor, gave a concert in the Academy of Music on Feb. 21 with Arthur Kent, bass-baritone, as soloist. A Matinee Musical Club concert in the Bellevue Stratford Ballroom on Feb. 20, engaged the club's string ensemble, Ben Stad conducting; Helen Paul Shomo, soprano; Virginia Kendrick, contralto, and Lois Hedner, pianist. Miss Kendrick was heard in excerpts from the opera 'Zophane' by Otto Mueller, Philadelphia composer. A Philadelphia Music Club program in the same auditorium on Feb. 27 brought the club's piano ensemble and several members of the organization.

Chamber Music Heard

A series of five programs devoted to chamber music and dance was begun by the Kurzweil Trio and the American Dancers, Don Oscar Becque and Elizabeth Friedman, at the Philadelphia Art Alliance on Feb. 26. The Philadelphia Trio played at the Franklin Institute on Feb. 25. Another program in the Historical Series of Solo and Chamber Music was given at the Curtis Institute of Music on Feb. 20 by student instrumentalists and singers.

Genia Robinor, pianist, and Emanuel Zetlin, violinist, gave a Settlement Music School concert on Feb. 21. In Chausson's Concerto in D, for piano, violin, and string quartet, they were joined by Lillian Cinberg and Grace



AT A TOSCANINI CONCERT IN NEWARK

Many Noted Musicians Were in the Audience at the Toscanini-NBC Symphony Concert Presented by the Griffith Music Foundation in Newark, N. J., on Feb. 21. Shown with Mrs. Parker O. Griffith. President and Founder of the Organization, in the Lobby Are, Left to Right, Mischa Levitzki, Pianist: Dusolina Giannini, Metropolitan Opera Soprano, and Rudolf Serkin, Pianist

Purcell, violins, Erwin Groer, viola, and Thomas Elmer, 'cellist.
WILLIAM E. SMITH

PHILADELPHIA HEARS THREE ORCHESTRAS

Pennsylvania Philharmonic Junior Symphony and WPA Group Appear

PHILADELPHIA, March 5.—The Pennsylvania Philharmonic, Luigi Carnevale, conductor, gave a successful inaugural concert in Town Hall on Feb. 23. The orchestral list included Tchaikovsky's E Minor Symphony, Mr. Carnevale's 'Villanella', and Herbert J. Tily's 'Christmas Morning', conducted by the composer. Two soloists were heard—Riva Bercova, soprano, and Richard Cameron, flutist. Miss Bercova sang arias from 'Louise' and 'La Forza del Destino'. Mr. Cameron played Bernard Rogers' 'Soliloquy' for flute and strings. The Philadelphia Junior Symphony,

The Philadelphia Junior Symphony, seventy youthful musicians conducted by Arthur T. Lannutti, made an impressive debut in Town Hall on Feb. 19. In Mozart's Concerto in D, for flute and orchestra, youthful Yolanda Piccuci was heard and also in the Concertino by Chaminade.

The Pennsylvania W.P.A. Symphony played in Irvine Auditorium on Feb. 25 with Ruth Kisch-Arndt, contralto, and Anthony Zungolo, violinist, as soloists. Guglielmo Sabatini conducted. Mme. Kisch-Arndt sang 'Dank sei dir Herr' by Handel, 'Che faro senza Eurydice' by Gluck, and Wolf's 'Gesang Weylas'. Mr. Zungolo, a member of the Philadelphia Orchestra, gave a fine performance of the solo part in Lalo's 'Symphonie Espagnole'. Mr. Sabatini was represented by this transcription of Suite of Old French Dances and by his composition 'Pictures from Abruzzi'. Other works were the Andante from Louis Moreau Gottschalk's 'Romantic' Symphony, arranged by Quinto Maganini, and the Rhumba from Harl McDonald's Second Symphony.

On March 3 Mr. Sabatini conducted the orchestra with Marvin Gross, pianist, as a laudable soloist in Beethoven's G Major Concerto and Franck's Symphonic Variations. Other works were Mozart's 'Eine kleine Nachtmusik'; the overture to Wagner's 'Tannhauser'; and an Adagio for string orchestra by Frances McCollin, Philadelphia composer. Miss McCollin was present.

WILLIAM E. SMITH

PHILADELPHIA ATTENDS METROPOLITAN OPERA

Visiting Company Gives 'Traviata' with Novotna, De Luca, Crooks—Panizza Is Conductor

PHILADELPHIA, March 3.—An outstanding production of Verdi's 'La Traviata' was given by the Metropolitan Opera Company before a capacity audience in the Academy of Music on Feb. 7 with Ettore Panizza as an admirable conductor.

Jarmila Novotna, appearing in Philadelphia for the first time, scored a great and fully deserved success as Violetta, her performance establishing her as one of the best exponents of the role in recent operatic annals. Sharing the principal honors with Mme. Novotna was Giuseppe De Luca, as Germont père. The veteran achieved a distinguished performance. Richard Crooks fulfilled the role of Alfredo well, especially in his acting. Others in the cast included: Thelma Votipka, Flora; Lucille Brown-inf, Annina; Alessio De Paolis, Gastone; Wilfred Engelman, Baron Douphol; George Cehanovsky, Marquis d'Obigny, and Louis d'Angelo, Doctor Grenvil. The Metropolitan Opera chorus and ballet contributed to the pleasure of the occasion, and the orchestral score was finely played.

W. E. S.

Pons to Be Heard in Bridgeport

BRIDGEPORT; CONN., March 5.—The Wednesday Afternoon Musical Club of Bridgeport will present Lily Pons on March 14. This concert will be the third in a series which the forty-one-year-old club is sponsoring, the first two being Vronsky and Babin, duo pianists, on Oct. 26, and Lansing Hatfield on Jan. 11. The fourth artist to appear will be Joseph Knitzer, on April 25.

FLAGSTAD SOLOIST IN PHILADELPHIA

Sings Wagner Program with Orchestra Under Baton of Edwin McArthur

PHILADELPHIA, March 5.—An all-Wagner program, with Edwin McArthur as guest conductor and Kirsten Flagstad as soloist, drew capacity audiences on March 1 and 2:

Overture to 'The Flying Dutchman'; 'Senta's Ballad'; 'Forest Murmers' from 'Siegfried'; Prelude and 'Love-Death' from 'Tristan'; 'Dawn, Siegfried's Rhine-Journey', Death and Funeral March from 'Götterdämmerung'; Brünnhilde's 'Immolation'

Mr. McArthur made a good impression in his newer role of conductor, successfully enlisting the co-operation of the orchestra and winning the favor of the audience.

Mme. Flagstad's vocal and artistic powers were made evident in vital and artistic projections of Senta's Ballad, the 'Liebestod' and the exalted and dramatic pages of 'Brünnhilde's Immolation'—the last capping the concert musically and representing the finest achievement of singer and orchestra. Ovations followed in which Mme. Flagstad, Mr. McArthur and the musicians shared.

Hill Sinfonietta Played

An unusually interesting program distinguished the Philadelphia Orchestra concerts of Feb. 23 and 24 in the Academy of Music with Eugene Ormandy conducting:

In structure and instrumentation Mr. Hill's Sinfonietta (an "expanded version" of a string quartet composed in 1935) proved skillfully constructed and afforded musical interest. The scherzo and finale were especially effective. Dr. Ormandy and the orchestra's strings set forth the composition admirably and it was favorably accepted. At the Feb. 24 concert the composer, who is associated with the music department at Harvard University, was present and appeared on the stage in acknowledgment of the applause.

Bartok's 'Deux Images' (composed in 1910), were finely conducted and performed, the pieces, a pastoral, 'En pleine fleur' and a 'Danse Villageoise', presenting notable feature in their orchestra texture, including some remarkable touches in tone color, particularly in the first of the two.

The Brahms Symphony was given a splendid reading and brought an enthusiastic tribute for Dr. Ormandy and his colleagues. Prolonged applause also followed a thrilling statement of the 'Queen Mab' scherzo. The performance was marked by great finesse. Strauss's 'Emperor' waltz delighted and was repeated at the Feb. 24 concert after a vociferous demonstration.

WILLIAM E. SMITH

Buffalo Manager Lists Artists for Next Season

Buffalo, N. Y., March 5.—Zorah B. Berry, concert manager of Buffalo, has booked her next season's artists: Robert Virovai, Dorothy Maynor, James Melton, Risé Stevens, Bartlett and Robertson, Jascha Heifetz, and Nelson Eddy.

ITALY HEARS BUSONI'S 'ARLECCHINO' FOR FIRST TIME

Opera Begins "Busonian" Year Dedicated to Composer Who Has Been "A Stranger to His Countrymen"-Given at Fenice Theatre in Venice

By Guido M. GATTI

VENICE, Feb. 17.

THE "Busonian" year opened auspiciously on Jan. 30 at the Fenice Theatre in Venice with the first performance in Italy of 'Arlecchino'. We have chosen to call 1940 a "Busonial". nian" year because it promises to become a particularly felicitous one for the knowledge and appreciation of Busoni's work, almost completely un-known in Italy. It sounds incredible, but it is so.

Busoni the composer is a stranger to his own countrymen. With the exception of some minor pages finding their way as if by stealth into symphonic programs. Busoni's impressive production grams, Busoni's impressive production has not hitherto enjoyer a propitious climate in Italy. It now seems the tables are turned, if first signs are to be trusted. After 'Arlecchino', 'Turandot' will get a chance (this May in Flor-ence) and 'Doktor Faust' next season. Meanwhile performances are announced of the bigger and more significant composisions. Publication of Busoni's writings is promised, etc., etc.

In short, one sensed a "campaign" under way for a deeper understanding of Busoni's ideas, from which sprang ars we can now see clearly—the major part of the more or less revolutionary ideas implicit in the terms "twentieth century music", "neo-classicism", and such. It is fortunate to have 'Arlecchino' the first theatrical work of Busoni's to be brought into contact with the public. For, while it is not the most mature expression of his powers, certainly it is the one most likely to succeed in breaking the ice and shattering the legend-unfortunately too widespread in Italy of Busoni's 'Northernness'.

In this light and lively "theatrical caprice", the musical speech, the characters, the atmosphere spring directly from a southern—and Latin—temperament, a temperament striving to renovate one of the most Italian of dramatic forms afforded by theatrical history—that of the Commedia dell'Arte, a form as old as the Italian race and reaching its apex of splendor in the seventeenth century, when it aligned itself—just as Busoni's work did in his own mind against classic tragedy and literary com-

That the problem of operatic writing had occupied Busoni's thought from his youth is evidenced not only by the pages of criticism and esthetics which he frequently devoted to its solution, but by the theatrical experimenting begun at eighteen, when he wrote a libretto at Frohnleiten drawn from a novel of Gottfried Keller, the same 'Romeo und Julia auf dem Dorfe' which twentythree years later was to seize the imag-ination of Frederick Delius. After various attempts had failed to materialize fully, his choice fell on his adored Hoffmann. And thus emerged Busoni's first work for the theatre, 'Die Brautwahl', performed at Hamburg in 1912

'Die Brautwahl' is rather torpid, mechanical, and dense, avowedly anticlassical in plot, psychological treatment, and especially in musical style. The composer has still to free himself from the "fin de siecle" ambient: Strauss and



A Late Informal Photograph of Busoni

Mahler are still present, though for-sworn. The score, while rich in pas-sages of genius, lacks decisive rhythm and four-square solidity. It deviates into episodes and grows wearisome in the search for precise expression of fantasy. The magical and supernatural element—to be fully grasped by a maturer Busoni and in time becoming a polarity of mental outlook-encumbers rather than enriches this work. There is over-much of it and still it fails to pain the upper hand and control the action. A certain playful vein insinuates through the work, though without deep imprint: a "spielerisch" quality which Busoni is already toying with and which will soon estrange him from his whole romantic background. The trend to-wards opera (in the anti-Wagnerian sense) is observable in the use of "closed forms"—ariette, Lieder, terzetti, etc., into which the acts are broken. But it is plain that the analogy is only external, that his form lacks the element of esthetic necessity which Busoni admired so much in Mozart.

After considering an opera about Leonardo da Vinci, the libretto of which was to have been written by Gabriele D'Annunzio, the figure of the Italian "maschera" (mask) suddenly occurred to Busoni. This seemed free from traditional operatic convention, and thus the sort of thing that could give special piquancy to non-routine production. If it is a fact that the sketch of the libretto of 'Arlecchino' was written in the Spring of 1914—that is, when there was still no premonition of war, it is no less a fact that in the finished libretto of the following October there are reflections of the world upheaval: in the utterances of the characters, naturally, more than in the scenic action.

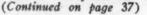
War's Influence on the Music

The temper of the characters in his "theatrical caprice" grew essentially out of Busoni's reaction to the illogical, monstrous, and painful situation brought on by the World War. The music of 'Arlecchino' was written between 1915 and 1916 in Zurich, where Busoni had fled and where he remained until 1919, apparently detached in national feeling from all countries, actually, however, suffering for all—disturbed, anxious over the blind destiny of this one or that and worried about the loss at one blow of so many hopes, ideals, and dreams of art and beauty. We are far indeed from the imperturbable detachment and serene gaiety of Goethe, which someone has mentioned a propos of 'Arlecchino'. There is the effort and purpose to achieve it, but Busoni's irony, often touching sarcasm, is full of emotional connotations and sombre reflections. The 'Lachspiegel' can transform bodies and distort faces, but the grimace is not always merely ridiculous and Vittorio Gui Conducts with Bernardi, Vannuccini, Tellini, Mazziotti and Marchi in Principal Roles-'Friedenstag' Also Has Premiere

amusing. Amid all this whimsical babbling and ruminating one feels the throb of a human heart-not of pure intellect-and there can be thought that

these characters are wooden. With 'Arlecchino' Busoni resolutely realized the dramatic esthetics he had outlined in an early essay on "A New Musical Esthetics" (first published in 1907 at Trieste) and later elaborated in further papers (notably 'Von der Zukunft der Oper' (On the Future of Opera), 1913, and Uber die Möglichkeiten der Opera und Uber die Partitur keiten der Opera und Uber die Partitur des 'Doktor Faust' (On the Possibilities of Opera and on the score of 'Dr. Faust'), 1921. According to this esthetic view, the lyric stage should not concern itself with actual events, with characters behaving according to our logic, with plots drawn from daily life. One must set himself against the "Seriousness" and "truthfulness" of life. The latter more or less sustains us as collaborators; the former finds us exclu.sively spectators.

Hence for the conception of logic is to be substituted the conception of play, in which the imagination of the musical poet has unrestricted scope. The composer should find the subjects of his operas in the world of fable and supernatural legend or in that of comedy, by means of which a true and genuine deformation of the characters is achieved. The introduction of the element of magic throws a transfiguring light even on human occurrences rendering them more susceptible of musical delineation. The libretto should not swarm with things that music cannot do. Nothing is more anti-theatrical than a continuous musical flow trying to say everything, forever reinforcing and commenting. Music should intervene only when necessary; that is, when the words fail to convey the full implica(Continued on page 37)





A Sketch by Gino Severini for a Setting in 'Arlecchino'

Staple Works Hold Interest At Metropolitan

REPETITIONS of favorite works held the stage at the opera during the fortnight. Alexander Kipnis sang his first King Marke at the Metropolitan and Herbert Janssen his first Amfortas, in 'Tristan' and 'Parsifal', respectively. Mme. Albanese was heard as Mimi for the first time, and Jarmila Novotna sang her initial Cherubino in Mozart's 'Figaro'. The evening 'Ring' Cycle was begun with a performance of 'Das Rheingold'.

Warren Replaces Thomas in 'Aïda'

At the repeat performance of Verdi's 'Aida' on the evening of Feb. 21 Leonard Warren sang Amonasro in place of John Charles Thomas, who was indisposed. Zinka Milanov was again heard in the title role, and Bruna Castagna gave her well known per-formance of Amneris. Giovanni Martinelli sang Radames; Norman Cordon, Ramfis; and John Gurney, the King. Ettore Panizza

A Benefit 'Parsifal'

In aid of the New York Diet Kitchen, 'Parsifal' was given at a matinee on Feb. 22, before a capacity audience. Lauritz Melchior sang the name part, and Kirsten Flagstad was Kundry. Emanuel List sang Gurnemanz; Herbert Janssen, Amfortas; Walter Olitzki, Klingsor, and Norman Cordon, Titurel. Erich Leinsdorf conducted.

Licia Albanese Sings Role of Mimi

Licia Albanese, whose only previous performance at the Metropolitan had been her debut as Madama Butterfly, enjoyed another Puccini role on the evening of Feb. 22, when she sang Mimi in 'La Bo-hème'. Nino Martini was the youthful and ardent Rodolfo, ardent both vocally and in appearance, and Giuseppe De Luca sang a Marcello that lent notable distinction to the quartet of Bohemians, the other two members of which were George Cehanovsky as Schaunard and Virgilio Lazzari as Colline

Mme. Albanese seemed much at home in the part, singing with notable grace, and generally exquisite tonal quality. Histrionically, her performance was unaffected and sympathetic. The Musetta was Annamary Dickey. Less weighty roles enlisted the services of Louis D'Angelo, Lodovico Oliviero, and Carlo Coscia. Gennaro Papi conducted. The audience was large, and in a holiday mood.

'Lohengrin' Is Repeated
The performance of Wagner's 'Lohengrin' at the Metropolitan opera on the evening of Feb. 23 was exceptionally good, both from the vocal and from the dramatic standpoints. René Maison's singing, particularly in the scene in the bridal chamber, was of fine lyrical quality and his portrayal of the swan knight, apart from a too luster. of the swan knight, apart from a too lus-strous costume and complicated helm, was marked by dignity and imagination. Marmarked by dignity and imagination. Marjorie Lawrence, who is proving herself one of the most gifted of the Metropolitan's singing actresses in each role that she essays, was an exciting Ortrud, full of the pride and baleful hatred of Wagner's conception. Her invocation of the old gods was so magnificently sung that an outburst of applause was inevitable. Kirsten Flagstad's Elsa has become a heautifully round. of applause was inevitable. Kirsten Flagstad's Elsa has become a beautifully rounded characterization, and after she had
warmed to her task she sang superbly.
Julius Huehn, the Telramund, Norman
Cordon, the King, and Leonard Warren, the
Herald, also contributed to the conviction
of the performance. The chorus was inaudible much of the time. Erich Leinsdorf
conducted with sensitivity and finish,
though one wished at times for more
fire in the orchestra's playing.

S.

The Second 'Das Rheingold'

season's second performance of 'Das Rheingold' was given as the first of the popular Saturday Night Wagner cycle, on Feb. 24. As a concession to the "popu-



Novotna as Cherubino in Mozart's 'The Marriage of Figaro'



Herbert Janssen, a Beardless Amfortas, in His First Assumption of the Role in 'Parsifal'

lar" audience, a break was made midway in the score to give an intermission before the descent into Nibelheim. This did not cause any great detriment to the perform-ance. The cast included Friedrich Schorr cause any great detriment to the performance. The cast included Friedrich Schorr as Wotan; Julius Huehn as Donner; John Carter as Froh; René Maison as Loge; Walter Olitzki as Alberich; Karl Laufkoetter as Mime; Norman Cordon, Fasolt. The Fafner was Emanuel List; Fricka, Kerstin Thorborg; Freia, Hilda Burke; Erda, Karin Branzell; Woglinde, Susanne Fisher; Wellgunde, Lucille Browning; Flosshilde, Helen Olheim. Erich Leinsdorf conducted.

Metropolitan Gives Third 'Otello'

The third presentation of Verdi's 'Otello' was given at the Metropolitan Opera House on the afternoon of Feb. 24. Gio-vanni Martinelli was in excellent voice in the title role; Lawrence Tibbett was heard for the first time this season as Iago; and Elisabeth Rethberg sang Desdemona. Ettore Panizza conducted.

'Figaro' Enters Subscription List

The revival of Mozart's 'The Marriage of Figaro', which was given the previous week at a special performance, had its first hearing on the subscription list on the eve-ning of Feb. 26, with the identical cast except that Jarmila Novotna replaced Rise Stevens as Cherubino. John Brownlee again appeared as the Count; Ezio Pinza Elisabeth Rethberg, the du Sayao, Susanna; Irra as Figaro; Elisabeth Rethberg, the Countess; Bidu Sayao, Susanna; Irra Petina, Marcellino; Virgilio Lazzari, Bar-tolo; with Alessio De Paolis, Giordano Paltrinieri, Louis D'Angelo, Marita Farell, Lucielle Browning, and Maxine Stellman in the lesser roles.

Mme. Novotna gave a sincere and forthright performance of Cherubino and sang both 'Non So Piu' and 'Voi che Sapete' with charm and excellent vocalization. The latter aria won her much applause and calls of 'Bravo'. Intervening rehearsal



Lawrence Tibbett, as lago. Proves to Be the Hearer, Instead of the Hatcher, of a Minor Plot Being Spun by Edward Johnson

since the premiere, would seem to have tightened the action to some extent. The audience, which was an unusually large one, received the entire opera with continued enthusiasm.

A 'Meistersinger' Matinee

On Feb. 28 a much-cut 'Meistersinger' followed the uncut dramas of the 'Ring' in the Metropolitan's afternoon Wagner cycle. The virtues and faults of the per-

formance were the familiar ones.

Friedrich Schorr's Sachs asserted much of its old appeal, irrespective of a dwindling of the tonal richness of the impersona-tion. René Maison's Walther was robust of voice and sufficiently lyrical, though the of voice and sufficiently lyrical, though the sound of his singing was definitely not Franconian, Elisabeth Rethberg's Eva, Karin Branzell's Magdalene, Walter Olitzki's Beckmesser, Karl Laufkoetter's David, Emanuel List's Pogner and Julius Huehn's Kothner presented nothing new; nor did, for that matter, the off-key singing in the quintet. Erich Leinsdorf had another successful day in the pit.

Jagel Substitutes in 'Traviata' Cast

At the performance of Verdi's 'La Traviata' on March 1 at the Metropolitan Opera House, Frederick Jagel was heard in the role of Alfredo in substitution for Charles Kullman, who was indisposed Jarvilla Newstran proceeds the control of the control mila Novotna repeated her interpretation of Violetta and Lawrence Tibbett returned to the part of the elder Germont. Ettore Panizza conducted a performance of spirit and animation in which there was much provise or the principals. praiseworthy singing by the principals.

'Madama Butterfly' Sung Again

Puccini's 'Madama Butterfly' has returned to its old favor at the opera house and was performed for the third time this season on the evening of Feb. 28. Much of its popularity may be traced to the excellent singing of Licia Albanese in the title role. Hers is a modest, yet affecting cortexed and her vocalism. portrayal, ocalism, a delight to the ear. Charles Kullman again gave his convincing interpretation of the part of Pinkerton; John Brownlee was a good Sharpless, and Lucielle Browning, an exceptionally fine Suzuki. Other roles were sung by Maxine Stellman as Kate Pinker-

ton; Alessio De Paolis, Goro; Wilfred Engelman, Yamadori; Norman Cordon the Uncle-Priest; and Wilfred Engelman the Commissary. Gennaro Papi conducted a spirited performance. Little Barbara D Silvia, the Metropolitan's new Trouble also took a solo bow, thrusting her arms into her kimono Japanese-wise, to the immense delight of the large audience. W.

Kipnis Sings King Marke

The performance of 'Tristan und Isolde' on the evening of Feb. 29, was marked by the first appearance in the house of Alexander Kipnis as King Marke. Mr. Kipnis had sunk the role in the Manhattan Opera House with the German Opera Company, with which he first was heard in this country, on Feb. 23, 1923, impressing then as now, by his dramatic impressing then as now, by his dramatic power as well as by his singing. If Mr. Kipnis's method of tone production is less free now than then, the voice itself still impresses as being one of magnificent proportions and quality, and his characterization has lost pothing in poigrancy. He portions and quality, and his characterization has lost nothing in poignancy. He was accorded an ovation at the close of the second act and at the end of the performance. Kirsten Flagstad appeared as Isolde, Lauritz Melchior as Tristan; Kerstin Thorborg as Brangane; Herbert Janssen, Kurwenal, and George Cehanovsky, Karl Laufkoetter, Douglas Beattie and Anthony Marlowe in the smaller roles. Erich Leinsdorf conducted.

JUILLIARD SCHOOL **GIVES MOZART OPERA**

'Cosi fan Tutte' Is Sung by Graduate School Members under Albert Stoessel

As its second operatic production of the year, the Juilliard Graduate School put to its credit an attractive revival of Mozart's its credit an attractive revival of Mozart's 'Così fan Tutte' on the evening of Feb. 28, with repetitions on three succeeding evenings. As customary there were alternating casts. For the first time, provision was made also for alternating orchestras. Contrary to the practice of using an English translation—as was done in last year's admirable performances of 'The Marriage of Figaro' and again this year in the school's production of 'The Tales of Hoffmann'—'Così fan Tutte' was sung in the original Italian. Albert Stoessel conducted and Leopold Sachse of the Metropolitan Opera had charge of the stage. Frederick J. Kiesler was scenic director.

Opera had charge of the stage. Frederick J. Kiesler was scenic director.

The Mozart work was tastefully and prettily mounted, with a single setting serving for all the scenes of the opera. This was an exterior by Francesco Cristofanetti, showing Vesuvius and the bay of Naples and conforming generally to that which ordinarily does duty only for the scene of the parting of the lovers. The principals were gaily costumed, but the lighting was not such as to make the most of the stage raiment. Mr. Stoessel and his young players gave a good account of the young players gave a good account of the charming orchestral score. The overture, in particular, was very well played. The young singers, in varying stages of advancement in their studies—with one, Gertrude Gibson, a Naumburg winner, having already made her concert debut—deserved praise for the talent and the adaptability they displayed. Illness prevented Hugh Thompon from participating, with the result that David Otto was called upon to sing the role of Don Alfonso at all performances. With this change, the alternating casts were as follows:

Fiordiligi....Gertrude Gibson, Emma Beldan Dorabella...Brenda Miller, Catherine Aspinall Despina. Vivienne Simon,
Hazel Peterson, Margaret Sheridan
Ferrando. Davis Cunningham, Morris Poaster
Guglielmo. William Gephart, Gordon Dilworth
Don Alfonso. David Otto

The photograph of Alexander Kipnis on the cover is by Willinger, Vienna.



Dear Musical America:

Singers, how about your silent exercises?

For shame, neglecting to use your tongue depresser and forgetting all about your electric torch!

For the first time in my appallingly long career as a muser I am turning to a document bearing the imprimatur of the Federal Trade Commission for what to me, if you will pardon my using so academic a phrase, is a particularly juicy piece of copy. I quote, en toto:

COMPLAINT

Alleging misrepresentation in the sale of a course in voice culture, the Federal Trade Commission has issued a complaint against Perfect Voice Institute and Eugene Feuchtinger, its president, 64 E. Lake St., Chicago, and Walter A. Jordan, chairman of the board of directors, and Mary E. Murphy, secretary and treasurer, both of 307 N. Michigan Ave., Chicago.

The complaint relates that the recondents call their courses designated.

The complaint relates that the respondents sell their course designated "Physical Voice Culture", consisting of thirty lessons contained in fifteen printed volumes entitled "A Manual for the Perfection of the Human Voice", and that as a part of the course they furnish a so-called outfit consisting of mirror, electric torch, tongue depressers, thyhedron tongue support, breath measure and special chromatic pitch pipe.

In advertisements the respondents allegedly offer a "wonderful voice book free", as a means of making contacts with prospective purchasers. In advertising their course of instruction they are alleged to have represented that "We build, strengthen the vocal organs—not with singing lessons, but by fundamentally sound and scientifically correct silent exercises—and absolutely guarantee to improve any singing or speaking voice at least 100%."

Other representations alleged to have

Other representations alleged to have been made are that by use of the respondents' method strong tongue muscles can be developed and controlled and that this results in perfect voice production; that the strengthening of tongue and throat muscles by silent physical exercises is a method of physical voice culture; that the respondents' course brings out a new quality, new power and force to the voice, cures stammering and overcomes positive physical defects.

The complaint alleges that the respondents' representations are misleading and that their claims are in excess of actual accomplishments.

Alleging violation of the Federal Trade Commission Act, the complaint grants 20 days for filing answer.

Aside from the silent exercises, the longue depressers, electric torch, et al,

what most fascinates me about this great vocal benison, as the government complaint has outlined it, is the absolute guarantee to improve any singing or speaking voice "at least 100 per cent". Wouldn't it be wonderful to be able to go just a step or two further and make it 200 per cent., or 500 per cent., or a couple of million per cent. Then we would have singing—real singing—regular bel canto, believe me!

* * * Speaking of singing, how many of the stars of the Metropolitan Opera Com-pany can play the French horn? How many the oboe? How many the bassoon? How many can read an orchestral score and conduct from same? Don't all speak at once! What, no replies? Well, Dorothy Maynor, the young Negro soprano, whose meteoric rise to eminence has been the sensation of the musical season, can do all these things. Early in the year she gave a recital in a university town and the following day was invited to attend a rehearsal of the college orchestra. "I had a grand time"! she said when she returned. "They let me conduct, and I played the French horn for the first time in some years. I had to give it up because I found it made my neck swell, so I took up the oboe instead. Perhaps playing the horn is what has given me the breath control that people speak of. It's easier, too, to sing with orchestra when you've played in one. You know how to count all those long rests that are sometimes difficult!" Just give us a few more Miss Maynors, say I, and pianists and fiddlers will have to stop talking about there being musiciansand singers.

If you were to ask me what was the most remarkable thing about the Metropolitan Opera season now closing, I would have to say, the complete absence of the boxoffice twins, "Pagliacci" and "Cavalleria Rusticana". This is the first time in nearly forty years that "Pagliacci" has not figured in the Metapolitan's reperties though "Cavalage". ropolitan's repertoire, though "Cavalleria", if I am rightly informed, drew a blank in the season of 1920-21. Does the failure of either work to put in an appearance this year mean that its day is over? Not a bit of it. Tonio will go on high-noteing, his Prologo, Canio sobbing his arioso, and Santuzza telling Mamma Lucia all about it long after the Metropolitan has been "saved" for a posterity that will not include you and me. What has happened is that the Metropolitan, with so short a seasonsixteen weeks-occasionally finds itself with more works awaiting performances than can possibly be put on the boards. Counting the 'Carmen' of the final week, this year's total of different operas reaches thirty-three. 'Cavallacci' just reaches thirty-three. 'Cavallacci' just got squeezed out of the picture, so there was nothing left for the "bravos" to do but take in 'Götterdämmerung'.

Fiddle-dee-dee, says I, reading a special and highly exclusive story that came to the New York Times from Rome by telephone. It is to the effect that some experts in Cremona have "exploded" the "legend" that "Strads" are uniquely excellent because the master, Antonio Stradivari, used a secret varnish. The conclusion of the experts, after hearing fiddles played on, some with varnish, some without, is that the varnish, like the flowers of the Gilbertian Spring, had nothing to do with the case.

* * *

But still I say fiddle-dee-dee, and I feel quite sure that not a few violinists and violin makers will say the same. How were the tests conducted? Were

varnished "Strads" compared with unvarnished "Strads"? No—unless we are to accept the notion that real "Strads" are being made in Cremona today. There has been a continuing line of violin makers there, known as the Stradivarius school. But experts long since catalogued the known "Strads"—there are only about 600 in existence—and the

ner. It was the Chopin 'Fantaisie Impromptu' that the pianist had decided to play, but the beginning of the piece had a new flavor under his clever hands. For he began it "Poom, poom, poom", those three fateful notes that spell the Rachmaninoff C Minor Prelude to almost any pair of ears in the musical or even non-musical word—and

SCHERZANDO SKETCHES No. 79 By George Hager



"Okay, then, you take the mornings!"

latest was made in 1737, if I read rightly the article by N. D. Doring in the new International Cyclopedia of Music and Musicians.

The violins compared in the Cremona "explosion" were of current make. A violinist behind a curtain played alternately on varnished and unvarnished instruments, all new, and the upshot was that the experts decided that the varnish was of consequence only in preserving the wood indefinitely. Without it the pure tone of an instrument would last only about ten years. But it is not contended that the Stradivarius varnish was used. Either this varnish has remained a secret or it has not. If a secret, what good are tests that can't take that secret into account?

The telephone dispatch to the *Times*, which must have cost a pretty penny or else drawn heavily on the resources of a rewrite man, does not indicate that the violinist behind the curtain was called upon to play a registered "Strad" in alternation with a brand new instrument, so as to test the experts' ears in another direction. Would that have led to the explosion of another "legend", that of the old "Strads" being such superior instruments, after all? I can only hope that Kreisler, Heifetz, Menuhin and the others won't all send their "Strads" out to have the varnish removed pronto as a superstitious encumbrance on their playing!

The critics, leaving Carnegie Hall on the evening of the recent New York recital by Josef Hofmann in just enough time to make their deadlines, missed a musical joke that astonished the audience considerably, and also left it a bit puzzled. It happened so suddenly that no one quite realized what was going on, but there was a ripple of laughter when Mr. Hofmann began one encore in a completely unorthodox man-

then very subtly went straight into the rapid passages of the Chopin music.

One of my imps decided to investigate, thinking that there might be a story behind this unusual piece of musical patchwork. And this is what he found out: Rachmaninoff and Mrs. Rachmaninoff went to the concert, but didn't show themselves to Mr. Hofmann until just at the end of the printed program, when they went back stage and intercepted the recitalist as he was coming off the stage, preparatory to launching into the list of encores which usually makes a Hofmann concert a veritable "double-header."

After cordial greetings and congratulations, Rachmaninoff said to Hofmann: "Dear Hofmann, if you have any intention of playing the Prelude, please let me get out of the house first." (It is fairly well known by now that the famous composer-pianist can't bear the sound of his all-too-well loved brain child, and escapes every hearing of it that he can.)

Hofmann promised, but went out to start his encores with a twinkle in his eye and mischief in his mind. And while Rachmaninoff stood just outside the door, he gave him the fright of his life, with just that suggestion of the forbidden piece. I'm told that the scolding he received from Rachmaninoff afterwards was tempered with a musician's appreciation of a good joke on himself.

When the Mountain Lakes, N. J. post office burned down recently, the only thing saved was a copy of your Special Issue addressed to Mr. Ludwig Wielich, who received the same with the edges scorched. Now why should that be referred to my department?, demurs your

Mephent

ORCHESTRAS: New American Works Lend Interest to Programs

O RCHESTRAL activities were still at full tilt during the fortnight. Bruno Walter conducted two more NBC Symphony concerts. John Barbirolli included John Powell's Suite, 'A Set of Three', on Philharmonic-Symphony programs and had John Amans as flute soloist in Bach's B Minor Suite, Ru-dolph Ganz continued the Young Peoples Series. Jascha Heifetz introduced Prokofieff's Second Violin Concerto with the Boston Symphony under Serge Koussevitzky, and Tauno Hannikainen was guest conductor of Sibelius's First Symphony. Leon Barzin had Karl Ulrich Schnabel as piano soloist in the Mozart E Flat Concerto and Chopin Andante Spianato and Polonaise with the National Orchestral Association, also including on the program Boris Koutzen's 'Valley Forge' and Anis Fuleihan's First Symphony. Nathan Milstein played the Bach A Minor and Tchaikovsky D Major Violin Concertos at another concert. The WPA series given by the New York City Symphony was continued with a French concert under Maurice Abravanel, with Gladys Swarthout singing Canteloube's 'Chants d'Auvergne'.

Joseph Schuster was 'cello soloist at a Saturday night Philharmonic concert, and Zoltan Kurthy conducted a new

work of his own.

Boston Symphony Plays French Music Boston Symphony, Serge Koussevitzky, conductor. Carnegie Hall, Feb. 16, eve-

This was an evening of sumptuous play-ing, playing that deserved every over-worked adjective in the musicians' dictionary. Mr. Koussevitzky's superb orchestra and his own superb leadership struck fire in every composition, and two of them de-cidedly needed the kind of performance they got in order to cross valiantly the bridge of monotony. D'Indy's symphony is one whose revival is more honored in the wish than in the actuality, in spite of its great span, its intellectuality warmed occasionally by well-controlled emotion. With every fresh hearing, it seems to lose stature and point, to reveal more clearly the undoubted Franckian roots. With all the loving performance in its favor, it could not capture completely the affection of the audience.

The Fauré music, too, while gracious, patrician and winning, has been overshad-

owed by the Debussy opera score, and possesses little intrinsic value for today's audiences. It was the virtuoso performances of the 'Afternoon of a Faun', which languished and lazed in sensuous beauty, and the Ravel Suite, which reaches the zenith of its swirling barbaric color under Mr. Koussevitzky's inspired leadership, that most enthralled the audience. Such performances are rare and are to be cherished.

Finn Conducts Bostonians; Heifetz Is Soloist

Boston Symphony Orchestra, Serge Koussevitzky, conductor; Tauno Hanni-kainen, guest conductor. Soloist, Jascha Heifetz, violinist. Carnegie Hall, Feb. 17, evening:

Mr. Koussevitzky conducted the Bach-Respighi and Prokofieff works, then introduced Mr. Hannikainen and turned over to him the leadership of the Sibelius Symphony. The Finnish conductor, who cele-brated his forty-first birthday a week after this concert, made an admirable first im-pression. Of late the regular conductor at Turku (Abo), he has had the experience



Jascha Heifetz, Who Was Soloist with the **Boston Symphony**

necessary to build a solid routine and all the indications of this appearance—con-fined as it was to the presentation of a single work—were that he has exceptional gifts. Perhaps the orchestra has played the same symphony a little better for Dr. Koussevitzky. There was one obvious bobble in the horns. But rhythmic figurations were sharply emphasized, melodies sang with spirit and freshness, the structure was

with spirit and freshness, the structure was clear and every bar carried conviction.

Mr. Koussevitzky's part of the program had its customary virtuosity. The Respighi orchestration of the Passacaglia and Fugue is nothing for the purist, but it unquestionably enables a conductor to make an effect. Mr. Koussevitzky made his. The Prokofieff Concerto seems to make a stronger appeal to the young generation than to its elders. For this reviewer it is a work of much ingenuity but little heart. a work of much ingenuity but little heart. Mr. Heifetz gave it a superlative performance, and in this he was brilliantly abetted by the orchestra.

Ganz Conducts Third Young People's Concert

New York Philharmonic-Symphony. Young People's Concert. Rudolph Ganz conducting. Carnegie Hall, Feb. 17, morn-

Rudolph Ganz devoted the third concert of the New York Philharmonic-Sym-phony's Young People's Series to the minuet and the scherzo. He had chosen a program illustrating the development of those forms from the early days of the symphony, and even before, to the late nineteenth century. A large and appreciative audience was on hand as usual, and so varied were the works played that there was no indication of restiveness on the part of the young listeners. Conductor and orchestra shared the interest and applause of the representatives of the coming generation of music-lovers who were present.

Bruno Walter Takes Role of Soloist with NBC Symphony

NBC Symphony, Bruno Walter conducting, Radio City, Studio 8-H. Feb. 17, eve-

Concerto Grosso in G Minor.......Handel 'Haffner' Symphony in D (K. 385)... Mozart Second Symphony in D......Brahms

Seated at the piano keyboard and sharing solo roles with Mischa Mischakoff and Edwin Bachmann, violins, and Frank Mil-ler, 'cello, Mr. Walter played the double part of pianist and conductor in the superb performance of Handel's Concerto Grosso in G Minor which opened this concert. Once again, one could revel in the nobility of style which this great musician evokes from the men whom he conducts, a nobility which arises from the completest devotion to the cause of music and from an exqui-site taste. Mr. Walter is an epicure of or-chestral timbres without ever losing him-self in purely sensory sound and color effects.

After the sturdy Handel music, the 'Haffner' Symphony seemed almost incredibly light and graceful. It is needless to remark to those who have heard Mr. Walter conduct Mozart (and their number is fortunately being rapidly increased through the radio) how miraculously he recreates the aristocratic elegance and the magical loveliness of sound in that master's works. On this occasion one had the rare opportunity of hearing a performance which surpassed even the most eager expectations in its flawless beauty. Turning to Brahms's Second Symphony, once popularly conceived as all sunshine, Mr. Walter plumbed its tragic depths in the adagio and brought it to an incandescent finale which left many listeners full of regret that the evening was at an end.

Barbirolli Conducts New Powell Suite New York Philharmonic - Symphony, John Barbirolli, conductor. Carnegie Hall,

Feb. 18, afternoon:

Mr. Powell's Suite, in three sections, 'The Snow-bird on the Ashbank', 'Green Willow', and 'Haste to the Wedding', derives its thematic material from traditional melodies found in his native Virginia, but stemming from England. The most impressive was the second section, which embodies the ancient tradition of the willow as a symbol of tragic love. Handsomely scored, this movement attained a climax notable for its power and its dra-matic development of the nostalgic tune. The first and final divisions were devoted to charming and gracious dance melodies. The work was received with enthusiasm and performed with skill by Mr. Barbirolli and the orchestra.

rolli and the orchestra.

Sir Hamilton Harty's transcription of the Arietta and Passacaglia revealed a sympathetic understanding of the composer's style, though the Arietta, by virtue of the simplicity of its new orchestral dress, proved the more gracious to the ear of the two; the Passacaglia was overburdened with instrumentation.

The remainder of the program was de-

The remainder of the program was devoted to Beethoven's Fourth Symphony, which had been performed at concerts of the preceding week, and Ravel's 'Bolero'.

National Orchestra Plays American Works: Schnabel Is Soloist

National Orchestral Association, Leon Barzin, conductor; assisting artist, Karl Ulrich Schnabel, pianist. Carnegie Hall, Feb. 19, evening:

had been previously given by the New York Philharmonic-Symphony in 1936. Mr. Koutzen says of his work that it is descriptive of the emotions experienced by one visiting Valley Forge today, and that



John Powell, Whose Suite, 'A Set of Three', Was Played by the Philharmonic

it does not provide a narration of events of the winter of 1777-'78. As a whole, the work gives a sense of individuality, but after a promising opening, lapses into turbulent and often acrid writing. It is episodic, lacks continuity of musical ideas, and there appeared to be little real melodic invention in it. The orchestra gave a laudable reading, however, and the composer

able reading, however, and the composer bowed from a box to hearty applause.

Mr. Schnabel played the Chopin work with fleet fingers, and gave, of the Chopin particularly, a deft and well conceived interpretation. His technical mastery was in evidence throughout, and soloist, orchestra and Mr. Barzin were accorded

much applause.

The Fuleihan work, which ended the concert, revealed much lyric charm, and the not inconsiderable virtues of concision and clarity. The music has a unity of expression and the composer often gives the orchestra a melody to play in a perfectly straightforward fashion. Mr. Fuleihan was also present to receive applause. also present to receive applause.

Second Young People's Concert in Series in Town Hall

The Philharmonic-Symphony, under the baton of Rudolph Ganz, gave the second of its series of concerts for young people in the Town Hall on the afternoon of Feb. in the Town Hall on the afternoon of Feb. 19. The program was intended to illustrate the wood-wind instruments. The first number was the Overture to Mozart's 'The Marriage of Figaro', which was followed by a Concerto for Flute, Strings and Cembalo by Hasse; a "Walking Tune" by Grainger; a Scherzino and Intermezzo for Flute, Oboe, Clarinet, Bassoon and French Horn by Labaté; an excerpt from Pierné's 'Cydalise et le Chèvre-Pied', also one from Bizet's Little Suite. Solo bits were played by John Amans, flutist; Bruno were played by John Amans, flutist; Bruno Labaté, oboeist, Simeon Bellison, clarinetist; Benjamin Kohon, bassoonist; Bruno Jaenicke, horn plyer, and Ernest Wagner, piccolo player.

Milstein Soloist with Barzin Forces

National Orchestral Association, Leon Barzin, conductor. Assisting artist: Nathan Milstein, violinist. Carnegie Hall, Feb. 24,

Milstein, violinist. Carnegie Hall, Feb. 24, afternoon:

Overture, 'Prince Hal', Op. 31
David Stanley Smith Concerto in A Minor, for violin and orchestra.

Bach Concerto in D Major, for violin and orchestra, Op. 35
Tchaikovsky
As the soloist of the orchestra's third concert in the Gabrilowitsch Memorial Series, Mr. Milstein brought to the Bach concerto a fine virility and directness of style and convincingly individualized the style and convincingly individualized the different movements, investing the Andante with a special loftiness of beauty and, in co-operation with Mr. Barzin and his players, maintaining a solid rhyth-(Continued on page 20)

STRAVINSKY IS GUEST OF CHICAGO PLAYERS

Leads His Own 'Jeu de Cartes,' 'Petruchka' and Tchaikovsky's Second Symphony

CHICAGO, March 5.—Igor Stravinsky was guest conductor of the Chicago Symphony concerts of Feb. 22 and 23:

'Jeu de Cartes', having its first hear-ing in Chicago, was received with mixed feelings and there was little real warmth in the applause at the finish. Although a highly imaginative work, it seems to call for the actual presence of the ballet to give it proper perspective. Missing the action of the ballet, it is difficult for the ear to accustom itself to the sparse melodies and peculiar orchestral treat-

The suite from the ballet 'Petruchka' proved much more enjoyable, as repetitions over a period of years have proven it a most interesting work. The orchestra proved pliable and responsive to Mr. Stravinsky's slightest wish and it was illuminating to see the composer set forth his own ideas on interpretation.

The Tchaikovsky Symphony No. 2, in C Minor, Op. 17, was given a sympathetic reading by Mr. Stravinsky, projecting the varied moods with which this symphony is endowed, with unfail-ing understanding. Stravinsky was again guest conductor

with the orchestra in its afternoon concert on Feb. 27.

The logic of Mr. Stravinsky's conducting was clearly demonstrated in his interpretation of the Tchaikovsky symphony. Lacking the musical worth of later Tchaikovsky works, Mr. Stravinsky, nevertheless, seemed to explore all possible values in the score and to make its performance a living, glowing thing. A repetition of 'Jeu de Cartes' again impressed one with its clarity. The suite from the ballet, 'L'Oiseau de Feu' was refreshingly played, the music sounding as delightful and intriguing as when first performed some years ago.

Horowitz Is Soloist

A sold-out house greeted Vladimir Horowitz, pianist, when he appeared as soloist with the Chicago Symphony, Dr. Frederick Stock, conducting, on Feb. 29 and again on March 1. Mr. Horowitz chose the Rachmaninoff Concerto for Piano, No. 3, in D Minor, Op. 30.

Suite No. 2 in B Millio, No. 3 in D Minor,
Op. 30 Rachmaninoff

The return of Mr. Horowitz as soloist after an absence of five years, was cause for rejoicing. It was pleasant to note that all the old-time fire and force were present in his playing, together with an added maturity that gave greater depth to his interpretation of the concerto. Dr. Stock gave the soloist the fullest possible orchestral support, resulting in a brilliant performance. Prolonged applause greeted Mr. Horowitz at the finish and he was recalled numerous times.

The early part of the program with its three Bach works, was especially

delightful. The orchestra was in excellent form and the entire program moved with zest and spirit.

Leo Kopp was guest conductor of the Illinois Symphony at the Great North-ern Theatre on Feb. 26 when his suite, 'Six Sketches of Saint Paul', was given its first Chicago performance. The second half of the program was a concert version of Ravel's 'L'Heure Espagnole' sung by Louise Hoe, Edward Stack, Michael Signorelli, Kenneth Morrow and John Macdonald. All seemed determined to make 'L'Heure Espagnole' as sparkling and effervescent as possible and admirably succeeded in doing just

Mr. Kopp's 'Six Sketches' referred to the well-known city in Minnesota, entithe Well-known city in Minnesota, enti-tled 'The Lakes and the River', 'Indian Mounds', 'Floor Show on Ice', 'March of the Legislators', etc., written in a pleasing idiom and showing good crafts-manship in the writing. Alfven's 'Mid-summer Wake' opened the program. CHARLES QUINT

RASCHER IS SOLOIST IN NATIONAL CAPITAL

Plays with National Symphony under Kindler-Creston and Sowerby Works Performed

WASHINGTON, D. C., March 5 .- Sigurd Rascher, saxophone virtuoso, made his first Washington appearance on March 3 with the National Symphony, the first saxophonist to be heard as soloist with this organization.

Mr. Rascher, who made his American debut this season with the Boston Symphony, and played later with the New York Philharmonic-Symphony, played the two works he used in his earlier orchestra appearances—Debussy's Rhapsody for Saxophone and Orchestra, and a Concertino for Saxophone and Orchestra, written for and dedicated to him by Jacques Ibert.

Composers Applauded

The orchestra, under Hans Kindler, played Howard Hanson's 'Romantic' Symphony No. 2, Leo Sowerby's Overture 'Comes Autumn Time', and, for the first time in Washington, Paul Creston's Two Choric Dances'. Dr. Hanson and Mr. Creston were in the hall to hear the performances of their works. Dr. Kindler presented the fifth of this season's National Symphony 'Beloved Masterpieces' programs on Feb. 18. The

Symphony in D Minor. Other compositions included the Overture to "The Magic Flute" by Mozart, Nocturn and Scherzo from Mendelssohn's 'A Mideummer Night's Dream' "Tales of the summer Night's Dream', 'Tales of the Vienna Woods' by Johann Strauss, and the Polka and Fugue from Weinberger's 'Schwanda'.

Rubinstein with Philadelphians

Artur Rubinstein, eminent Polish pianist, appeared as soloist with the Philadelphia Orchestra during its visit to Constitution Hall on Feb. 27. He played the F Minor Concerto of Chopin, receiving for his performance a most enthusiastic ovation. Under Eugene Ormandy's direction the orchestra also gave a first Washington performance to Edward Burlingame Hill's Sinfonietta for strings. The program also included Brahms's Third Symphony and 'Finlandia' by Sibelius'.

JAY WALZ

Artists Aid Metropolitan Campaign



Metropolitan Opera Singers Meet at the Home of Grace Moore (at Right of Centre) with Mrs. August Belmont (Lower Right) to Discuss the Opera's Campaign for Funds

(Continued from page 3) mittee, which now numbers eighteen. On Feb. 25 Mr. Sloan announced that a committee of leading industrialists was being formed to aid the fund. New York will be represented by twenty financial leaders, and men will be chosen throughout the country to stimulate participation by industry in the campaign.

Among contributors to the campaign in recent weeks have been Mrs. William Bayard Cutting and Cornelius N. Bliss, both of whom h ave contributed \$10,000, and the former King Alfonso of Spain, Mr. Sloan disclosed. On Feb. 29 John W. Studebaker, United States Commissioner of Education, urged support of the campaign.

MACDONALD MAKES WASHINGTON DEBUT

Soprano Honored at Luncheon -Helen Jepson also Gives Song Recital

Washington, D. C., March 5.— Jeanette MacDonald, American soprano, made her first concert appearance here on Feb. 28. She sang before a capacity audience in Constitution Hall. Her program consisted of a widely varied selection of songs, one being a recent composition by Gene Raymond, Miss Mac-Donald's husband. During her stay in Washington Miss MacDonald was honored at several social affairs. She was guest at a National Women's Press Club luncheon. There was also a tea, attended by prominent representatives of the Capital's music and social circles, in the Sulgrave Club.

Helen Jepson, Metropolitan soprano, was welcomed on Feb. 25 in Constitution Hall. Her program, in addition to its group of standard recital selection, included such novelties as 'No More Along the Daisy Mead' by James Hook, and Cecil Sharps's 'My Bonny Boy'. For the recital Miss Jepson brought from Chicago a young clinicit. Beleet from Chicago a young pianist, Robert Wallenborn, who played very admirable accompaniments. In addition he pre-sented a group of solo selections.

Two cantatas by Johann Sebastian Bach were given in St. John's Episco-pal Church on Lafayette Square on Feb. 19. The church's choir of men and boys, directed by Arthur Howes, presented Cantata No. 140, 'Wachet auf, ruft uns die Stimme', and Cantata No. 180, 'Schmücke dich, O liebe Seele'. Soloists included Katharine Harris, Raimonde Aubrey and Sam Cotton. Henry Kerr was organist.

Anne Brown, soprano, who sang the role of Bess in George Gershwin's 'Porgy and Bess', gave the fifth recital in the Howard University concert series on Feb. 26. She was accompanied by Milne Charnley. Nicholas Taglialavoro was soloist in a performance of Gershwin's 'Rhapsody in Blue', with the U.S. Navy Band on Feb. 26.

JAY WALZ

MONTEUX CONDUCTS 'MANZONI REQUIEM'

Osborne, Leonard, Askan and Horne Soloists with Symphony in Verdi Work

SAN FRANCISCO, March 5.—Verdi's 'Manzoni Requiem' was presented by the Art Commission under the baton of Pierre Monteux on March 1. The performance was a triumph for the conductor, the San Francisco Symphony, the Municipal Chorus and quartet of soloists, Verna Osborne, soprano; Myrtle Leonard, contralto; Perry Askan, baritone; and William Horne, tenor, who flew across the country, learning the score en route, when previously en-gaged tenors were not able to fill the engagement.

The performance of the 'Requiem" was substituted for Milhaud's 'Christopher Columbus' when the score for the French work was incarcerated in Europe because of the war. The performance also brought additional honors to Hans Leschke, director of the Municipal Chorus, who had prepared the singers for Monteux.

MARJORY M. FISHER



WORK BY KOUTZEN PLAYED IN BOSTON

Koussevitzky Leads Symphony in Concerto New to City-Women's Symphony Heard

Boston, March 5.—A first performance in Boston of Boris Koutzen's Concerto for five solo instruments and or-chestra, marked the sixteenth pair of programs by the Boston Symphony which Dr. Koussevitzky conducted on Feb. 23-24 in Symphony Hall:

Interest quite naturally centered upon the new work presented, as well as upon the composer himself, who was present. Mr. Koutzen is an American citizen, now living in New York where he is a member of the NBC Symphony. The concerto appears to be thoughtfully outlined. It was written in 1934 and had its first performance by the National Or-chestral Association in New York in 1935. The scoring calls for a flute, clarinet, bassoon, horn and solo 'cello, with string orchestra. There seems to be no really logical reason for naming the work a "concerto" unless in deference to the prominent part of the 'cello, during the Recitative and Passacaglia, and also in acknowledgment to the solo passages for the other solo instruments. Fundamentally, the work does not conform to the accepted concerto form, which fact again emphasizes the necessity for new terms to meet more nearly, the requirements of the abridged musical forms which the listener is continually meeting in the symphonic music of today.

Zighera Plays Solo 'Cello

Thematically, Mr. Koutzen's work held the interest more closely during the portions devoted to the solo 'cello. In these sections his orchestration was more interesting and his melodic content more arresting. When the work became fully orchestral in nature, it also became thick, although the com-poser's use of horn and woodwind was promising. The absence of Mr. Bedetti from his customary position as first 'cellist, brought forward Alfred Zighera, who was justly accorded recognition by Dr. Koussevitzky at the close of a fine performance. Mr. Koutzen also took several bows in answer to a generous and warm recognition of talent.

The remaining items on the program have been discussed many times as performed by this orchestra, but upon no occasion has Dr. Koussevitzky given a more satisfying publication of the Hindemith opus, nor a more charming recital of the tale embodied in the 'Pastoral' symphony, this final work calling forth a real ovation for conductor and orchestra.

The Women's Symphony Society, Alexander Thiede, founder and conductor, is making commendable progress in its career and has presented its second program, upon which was listed the Berlioz Overture 'The Corsair', Margaret Starr McLain's Concertino for Piano and Orchestra (world premiere) with the composer at the piano, and the Beethoven Symphony No. 4. The program was prefaced by a Bach Chorale, 'Jesu meine

Miss McLain is a member of the faculty of the College of Music, Boston University, and is American trained. The concertino shows a promising talent and it presented pleasant, melodious measures which were evidently greatly



Boris Koutzen

enjoyed by the audience. The orchestra is showing steady gain in performance under the discerning guidance of Mr.

Maynor Heard at Pension Fund Concert

One of the musical sensations vouchsafed symphony patrons was the appearance of Dorothy Maynor as soloist at the orchestra's first Pension Fund Concert this year, which occurred on Feb. 25 in Symphony Hall, Dr. Serge Koussevitzky conducting. These programs are usually composed of the organization of the conductive of chestral works which carry the greatest appeal to the largest number of people, and for this concert Dr. Koussevitzky Op. 6, No. 12, the Prelude to 'Lohengrin' and the Sibelius Symphony No. 2, Op. 43.

An audience which left but a few seats empty in the hall gave Dr. Koussevitzky and the orchestra an ovation at the close of the Sibelius item, but the real demonstration of the afternoon centered on Miss Maynor, whose excentered on Miss Maynor, whose exquisite voice was heard to the best possible advantage in four arias, 'Oh, Sleep, why dost thou love me' from Handel's 'Semele'; 'Ach, ich fuhl's' from Mozart's 'Magic Flute'; 'Elsa's Dream', from Wagner's 'Lohengrin', and 'Depuis le jour' from Charpentier's 'Louise'. Extraordinary breath control marked the Handel aria, and the effortmarked the Handel aria, and the effortless manner in which the singer attained her top notes should have been and probably was, a revelation to every student of singing in the hall.

At the conclusion of her final aria, the audience gave this young singer prolonged and vociferous applause, the intensity of which was thoroughly un-Bostonese but which was wholly mer-GRACE MAY STUTSMAN

Risé Stevens Makes Concert Tour

Risé Stevens, who was heard as Cherubino in the revival of 'Le Nozze di Figaro' at the Metropolitan Opera House on Feb. 20, began a fortnight's concert tour of Feb. 26. She will be heard in the following cities: York, Pa.; Denton, at the Texas State College for Women: Corsicana Tex: Topeka Women; Corsicana, Tex.; Topeka, Kans.; Lincoln, Neb.; LaCrosse, Wisc., and Omaha, Neb.

Cassadó Plays for Haarlem Philharmonic

Gaspar Cassadó, Spanish 'cellist, gave his first NewYork concert of the season at the Waldorf-Astoria under the auspices of the Haarlem Philharmonic Society.

BOSTON FLUTE CLUB GIVES 100th CONCERT

Georges Laurent, Director, Is Honored by Gift of Inscribed Silver Tray

Boston, March 5.-An anniversary of considerable significance was celebrated by the Flute Players' Club when it presented its 100th concert on Feb. 11 at the Hotel Vendome.

During the afternoon, Malcolm Lang, president of the club, presented Georges Laurent, its musical director, with a beautiful silver tray, suitably inscribed, as a token of the esteem in which he is held by the club and its members. The artists upon this occasion were Messrs. Gaston Elcus, violin; Jean Lefranc, viola; Alfred Zighera, 'cello; Georges Laurent, flute; Fernand Gillet, oboe; Raymond Allard, bassoon; and Jesus Maria Sanroma, piano. The program included works by Mozart, Albeniz, Infante, Falla, Gluck (the Mudeich H. 'Orpheus' in memory of Frederick H. Mills, the founder of the club), Albert Roussel, Vittorio Rietti and Ernest Chausson. A very large and distinguished audience applauded the program with enthusiasm.

Boston Quartet Plays

In the Museum Room of the New England Conservatory of Music the Boston String Quartet, composed of Harrison Keller, Alfred Kripps, Georges Fourel and Alfred Zighera, gave the second of a current series of programs, upon which were Quincy Porter's Quartet No. 3, the Mozart Quartet in C (K. 465), and the Brahms Quintet, Op. III, with Quincy Porter playing the second viola part. The conflict in dates deprived this reviewer of most of the performance of Mr. Porter's quartet, but that portion which we were privileged to hear revealed a work of interest. The high point of the evening was

the superb performance of the Brahms. On Feb. 14, Wheeler Beckett offered the second program in the series of chamber concerts designed especially for young people. The program comprised quintets and music for small chamber orchestra, and music for sinan chamber orchestra, and was presented by Louis Krasner, Frank Glazer, Anna Golden, Hazel Theodorowicz, Arthur Ephross, Roger DeWitt, William De Fazi, Herbert Russcol, Roy Blustein and John Mohlman, assisted by the first string players of the N. E. Intercolle-giate Orchestra. Isabel French, so-prano, sang Schubert's song 'The Trout' to piano accompaniments by George Reeves, preceding a performance of the 'Trout' Quintet, Op. 114. Mr. Beckett again acted in the capacity of program director and commentator. The close attention of the young people and the enthusiastic applause which rewarded the performers should have been heartening to those responsible for the pro-

On Feb. 15 the Griller Quartet visited Boston for the first time, playing a program which included the Haydn Quartet Op. 33, No. 2, Franck Quintet for Piano and Strings, with Felix Fox, pianist; and the Beethoven Quartet, Op. GRACE MAY STUTSMAN

Brazilian Soprano to Sing Here Next Season

Volf Vipmans, South American manager, plans to bring to the United States next October Helene Figner, Brazilian soprano, who will make her concert debut in New York early next season. Miss Figner plans to give a series of concerts featuring Brazilian music.

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THE METROPOLITAN OPERA FUND

SAVOY-PI.AZA HOTEL, NEW YORK, N. Y.

CONCERTS: Singers Provide Programs of Interest During Fortnight

SINGERS had their innings on the concert lists with recitals by Dorothy Maynor, Kerstin Thorborg, John Charles Thomas, Coté Vandermark, Lilian Knowles, Bruce Benjamin, John Marcello, Gil Valeriano, Rose Book and Clyde Keutzer. Egon Petri gave his first New York recital in several years and other pianists of the fortnight were Webster Aitken, Anna Grossman and Ethel Bartlett and Rae Robertson in a two piano concert. Violinists were Ruggiero Ricci, Isaac Stern, Miriam Solovieff and Leona Flood. Chamber Music organizations appearing included the Primrose Quartet, the Coolidge Quartet, the Durieux Ensemble and the Drozdoff Trio. The Gordon Quartet played at two New Friends concerts with Augustin Duques collaborating at one and with Leon Barzin, Leonard Shure, and Josef Wagner at the other. Ted Shawn and his Men Dancers made three farewell appearances; Argentinita returned; and Huapala was seen.

Rose Book Makes New York Debut

Rose Book, coloratura soprano. H. G. Schick, pianist, and James Patrone, flutist, assisting. Town Hall, Feb. 17, evening: ssisting. Town Hall, Feb. 27,
'O håtte ich Jubals Harfe' from 'Joshua'
Handel

'Ach, ich liebte' from 'Die Entführung aus

Miss Book had set herself a formidable program, both from the technical and from the musical aspect, with which to make her debut in New York. The arias scat-tered through the list bore witness of her previous career as an opera singer in her native Vienna and in other European cities. In the Mozart aria and in the earlier portion of the 'Bell Song', as later in the more florid operatic excerpts Miss Book was at her best. The voice was agile and the fioriture despatched with ease and most of the time with accuracy of pitch. It was more voluminous than most voices of its type, but uneven in quality, tending towards hardness at the top and insecurity at the bottom. The nervousness attendant upon a debut unquestionably played a role in this, however, for after having sung sev-eral well-placed high E's in the Delibes aria and given a very good account of its skyrocketing measures, Miss Book brought it to a tentative corclusion on a rote of init to a tentative conclusion on a note of in-definite pitch. Her Lieder performances did not reveal a very profound understanding of that style, though at times the sing-ing as such was enjoyable. The audience was of good size and very cordial. Mr. Schick's accompaniments were excellent.

Bruce Benjamin Reappears in Recital

Bruce Benjamin, baritone, Nathan Price at the piano. Town Hall, Feb. 21, evening:

Song Cycle: 'An die ferne Geliebte',
Op. 98. Beethoven
Six Songs from 'Die schöne Müllerin':
'Halt', 'Thränenregen', 'Mein'. 'Der
Iäger', 'Eifersucht und Stolz', 'Trock'ne
Blumen'. Schubert
'Hinaus in's Freie', 'Der Himmel hat eine
Thräne geweint'. 'Der Knabe mit dem
Wunderhorn', 'Der Page', 'Der Hidalgo'
'Vier Ernste Gesänge'. Brahms

Equipped with a voice of lyric tenor quality in a baritone range, Mr. Benjamin. returning to the local recital stage after an absence of several seasons, brought a discerning musical intelligence to his interpretations of these Lieder. His enunciation was notably clear at all times, and because of the low scale of dynamics he adopted





Kerstin Thorborg



Dorothy Maynor



sively in Europe since his last appearance here. His work made the same impression

natural voice not invariably produced so as to give its best effect. He sang with obvious musicianship and that his inter-pretative ability especially in his Spanish numbers was of a high order was evidenced

Mr. La Forge played beautiful and sympathetic accompaniments and his own song was especially applauded.

Lilian Knowles in Town Hall Recital

Dougherty at the piano. Town Hall, Feb.

'Timbres oubliés'; 'The Host of the Air' ... Loeffler 'Water Colors': 'On a Screen', 'The Odalisque' ... John Alden Carpenter 'Beautiful is Thy Wristlet' .. Reginald Sweet Boy Johnny' ... R. Vaughan Williams 'To Daffodils' ... Frederick Delius 'The Wanderer' ... Armstrong Gibbs 'Shepherd's Holiday' ... Arthur Benjamin 'Daybreak' ... Roger Quilter

At her first recital three years ago, Miss Knowles introduced herself auspici-

ously as a young contralto of outstanding promise. The hopes then engendered for

her subsequent development as an artist were fully justified by her admirable achievements at this concert. Her voice,

Lilian Knowles, contralto.

22, afternoon:

the obvious enjoyment of his audience.

at his previous recital, an excellent



Rose Book



Lilian Knowles



for the most part, there was a certain intimacy of communication in his smooth delivery of the various songs. The recitalist's persistent reliance upon

mezzo-voce singing, however, resulted in-evitably in monotony, due in part to the fact that his softer tones were not projected in a manner to make them carry far beyond the stage. His warmly mellow mezzo-fortes, when occasionally employed, were of so much better texture that it was difficult to understand why he made so little use of them through the main part of his use of them through the main part of his program. He indulged in a much fuller outpouring of his voice in the Brahms 'Ernste Gesänge' and, light of timbre though the organ was for the sombre weightiness of these songs, he created and conveyed their moods with noteworthy interpretative skill. Nathan Price played uncommonly sympathetic and helpful accompaniments. companiments.

Kerstin Thorborg Makes First Recital Appearance

Kerstin Thorborg, contralto. Leo Ros-enek, accompanist. The Town Hall, Feb. 22, evening:

Die Allmacht' Schubert
'Immer Leiser Wird mein Schlummer';
Sapphische Ode' Brahms
'Ich bin der Welt Abhanden Bekommen'

Mignons Lied'; Wir Haben Biede'; 'Anakreon's Grab'; 'Morgenstimmung'... Wolf
'Var det en Dröm'... Sibelius
'Gieb mir dein Herze'... Melartin
'Pan'... Rangström
'Under Haeggarna'... Jonsson

Mme. Thorborg, for some years one of the ornaments of the Metropolitan Opera, and with many high achievements to her credit, made her first local recital appearance on this occasion. Obviously ill at ease, for some reason, it was not until the Scandinavian group was reached that her singing became really communicative, although the Wolf group brought such insinging became really communicative, although the Wolf group brought such insistent applause that two encores were added, Schubert's 'Hark! Hark! The Lark!' in German, with the spurious second stanza, and Wolf's 'Gesang Weylas.' 'Morgenstimmung' was the best sung of the printed group. In the final group, by Scandinavian composers, the Sibelius song was the most interesting. Ture Rangström's 'Pan' had a well built-up climax which made it effective. Mme. Thorborg's audience was a highly enthusiastic one. She was applauded loudly after each group and added numerous encores at the end of and added numerous encores at the end of the program. Mr. Rosenek's accompani-ments were withdrawn almost to the point of inaudibility a great part of the time.

Gil Valeriano Returns in Recital

Gil Valeriano, tenor, heard before in New York several years ago, returned to the Town Hall for a recital on the evening of Feb. 26, with Frank La Forge, composer-pianist, at the piano. Beginning with arias by Handel from 'Floridante' and 'Parthenope', Mr. Valeriano sang Salvator Rosa's 'Star Vicino' and an Italian Folk-song. The following group in English was of antique songs except for English was of antique songs except for Mr. LaForge's 'Love Is a Sickness'. Following the intermission, Mr. Valeriano sang a group in French by Duparc, Bem-berg, Dubusys and Koechlin. The final group was in Spanish by Tabuto, Guetary, Do Sola and Penella. Mr. Valeriano has been singing extena pure, well-rounded contralto of warm and mellow quality, has grown in both power and flexibility and her style has gained in breadth and authority to a significant degree. Among the distinguished features of her singing were her carefully polished phrasing and her highly intelligent treatment of the text.

In the widely ranging program that she offered, the young singer achieved her finest artistic results in the songs in French and English. The three songs of Fauré's 'Poème d'un jour' were well differentiated in mood, the Ravel 'Cygne' was sung with keen discernment of its whimsical character. he mood, the Ravel 'Cygne' was sung with keen discernment of its whimsical character and the Berlioz 'Zaïde' was marked by a broad lyrical expansiveness. Of the songs in English, the 'Shepherd's Holiday' by Arthur Benjamin was given with so much charm of style that it had to be repeated. In the opening group the Bach aria was taken at too fast a pace to permit the singer to do it full justice but the second Handel aria, while lacking the tempestuous spirit demanded, illustrated her unusual vocal agility. From time to time in the course of the program insecure placing of the middle tones caused some slight varia-tions from the pitch.

Mr. Dougherty's accompaniments, by way of great exception, were perfunctory and unstimulating in character. C.

Brahms Duets Sung on New Friends Fourteenth Program

New Friends of Music: Gordon String Quartet (Jacques Gordon, David Sachson, violinists; William Lincer, violist; Naoum Benditzky, 'cellist); Mabel Berryman, soprano; Martha Lipton, contralto; and Augustin Duques, clarinetist. Aube Tzerko, accompanist. Town Hall, Feb. 18, after-

 Trio in D. Op. 8.
 Beethoven

 Duets, Op. 61; Romances and Ballades,
 Brahms

 Clarinet Quintet in A (K. 581)
 Mozart

In continuing its current Beethoven-Mozart-Brahms series the New Friends adhered to the standard of excellence which adhered to the standard of excellence which we have come to expect in this series. Of primary note on this program were the Brahms duets, romances and ballads which were well interpreted by Miss Berryman and Miss Lipton (the former was until recently an usher at Carnegie Hall). It was an unusual form of chamber music, and a very extisting one.

was an unusual form of chamber music, and a very satisfying one.

The opening trio, played by Mr. Gordon, Mr. Lincer and Mr. Benditzky, is early Beethoven, rich in material and fresh in utterance. It received an accurate and artistic reading at the hands of the accomplished musicians. Mr. Duques collaborated with his usual skill in the performance of the Mozart Quintet, earning the hearty applause from the large audience.

Dorothy Maynor Appears in Town Hall **Endowment Series**

Dorothy Maynor, soprano. Robert Wallenborn, accompanist. Town Hall, Feb. 28, evening:

'Invocation from 'Radamisto'. Handel-Bibb
'Care Selve' from 'Atalanta'. Handel
'Feldeinsamkeit'; 'Meine Liebe ist grün';
'Meerfahrt'. Brahms
'Die Lotosblame'; 'Im Herbst'. Franz
'Beau Soir'. Debussy
'Guitarres et Mandolines'. Grovlez
'Chanson Triste'. Dupare
Aria: 'Depuis le jour' from 'Louise'
'Lead me to the waters'. arr. Lawrence

'Lead me to the waters'.....arr. Lawrence
'Sit down, servant, sit down'; 'There's a man
goin' round takin' names'.....arr. Dett
Jesus, lay your head in the window'

'Stresa' ... Wintter Watts
'Sea Shell' Carl Engel
Song; 'Tell Me, Thyrsis' ... Paul Nordoff

The potential of excitement was high when Dorothy Maynor came onto the stage at this recital, which followed her debut at an interval of three months, and it rose steadily throughout the evening, so superbly did she sing. Miss Maynor's voice at its best can without fear of exaggeration be called one of the loveliest of our time, and

she is further gifted with imagination and musical insight of the highest order.

The nervousness which was apparent in her performance of the invocation from Handel's 'Radamisto' quickly subsided, and she sang the 'Care Selve' with a sovereign heavity of tone and severe and beauty of tone and a management of breath There were times in this song, as later in the evening, when one caught one's breath at the sheer sound of the voice. Miss Maynor proved in Franz's 'Im Herbst' that she can master German Lieder; it was stirringly sung, with profound understanding. The Brahms Lieder were more tentative and experimental, though always sung with intelligence. though always sung with intelligence. Experience and some additional work on German diction are all that are needed to bring these to a level with Miss Maynor's mag-nificent singing of the French songs.

To pick one example from many, the final note of Debussy's 'Beau Soir' was spun out exquisitely; and Miss Maynor's singing of 'Depuis le jour' is fast becoming legendary. She makes this rather ordinary
(Continued on page 16)

Winner and Finalists in Orchestra Contest MONTEUX AND BLOCH



E. M. Mills, Jr.

Left to Right: Herman Berg, Violinist of Greencastle, Winner of the 1940 Indianapolis
Symphony Young Musicians Contest; Mrs. Herbert M. Woollen, Indianapolis Chairman of
the Contest; Mrs. C. Lloyd Billman of Manilla, General Chairman of the Contest and
President of the Indiana Federation of Music Clubs; Marvin Smith, Tenor, of Lafayette;

Fabien Sevitzky, Conductor of the Indianapolis Symphony; Marian Boyden, Pianist of East

Gary; Mary Godfrey Kresier and Suzon Osler, Contraltos, and Both of Indianapolis

INDIANAPOLIS, IND., March 5.—The winner of the 1940 Indianapolis Symphony's Young Musicians Contest, inaugurated this year by Fabien Sevitzky and the Symphony Society and the first contest of its kind sponsored by the orchestra, is Herman Berg, twenty-eight-year-old violinist and member of the faculty of the Depauw University School of Music. He will be soloist with the orchestra on March 10.

Other finalists were Marvin Smith, tenor, of Lafayette; Marian Boyden, pianist of East Gary; Mary Godfrey Kresier and Suzon Osler, contraltos, and both from Indianapolis. Mrs. C. Lloyd Billman of Manilla, was general president of the contest; and Mrs. Herbert M. Woollen, Indianapolis, chairman of the contest. The finalists were chosen for audition with Mr. Sevitzky from among the thirty-two contestants who appeared in the semi-finals. All are American-born, have been residents of Indiana for the past two years, and are between eighteen and thirty years of age. The contest was inaugurated to aid serious young Indiana musicians.

SCHAEFER CONDUCTS INDIANAPOLIS MEN

Founder of Symphony Honored by Mayor Sullivan at Intermission

Indianapolis, Ind., March 5.—The Indianapolis Symphony played the seventh pair of concerts on Feb. 16-17 under the direction of Ferdinand Schaefer, conductor emeritus, during the usual leave of absence of Fabien Sevitzky. The program included the Overture to 'The Flying Dutchman' by Wagner; Serenade for Thirteen Wind Instruments by Strauss; Concerto in A Minor for violin and 'cello by Brahms, with Leon Zawisza, violinist, and Ernest Friedlander, 'cellist; and Symphony in E Minor, No. 4, by Brahms.

Mr. Schaefer, founder of the orchestra was honored by Mayor Sullivan, who appeared on the stage during an intermission speaking of the influence on the local musical life for which Mr. Schaefer was responsible and presenting

him with a scroll.

Two works heard here for the first time were the Strauss Serenade for Thirteen Wind Instruments and the Double Concerto for violin and 'cello by Brahms, which was interestingly interpreted by Leon Zawisza and Ernest Friedlander.

Mr. Sevitzky returned in time to conduct the especially arranged concerts

for school children on Feb. 19, 20 and 23. These programs held in high school auditoriums attracted several thousand children at each concert.

The third "Pop" concert of the Symphony on Feb. 25 attracted another capacity house. Included in the program were the Overture to Rossini's 'Barber of Seville'; Saltarello from Mendelssohn's 'Italian' Symphony; the Prelude to Saint-Saëns's 'Le Deluge' with Leon Zawisza playing the solo part; Ravel's 'Bolero'; two locally new numbers, Douglas Moore's 'The Pageant of P. T. Barnum' and Martucci's 'Nocturne and Noveletta' and Schreiner's Concerto for percussion instruments, "The Worried Drummer', well executed by Cloyd Duff. As an extra Mr. Sevitzky offered 'The Ride of the Valkyries'. Mr. Sevitzky and the orchestra were in fine fettle and enthusiasm ran high.

PAULINE SCHELLSCHMIDT

Hofmann Resumes Tour

Josef Hofmann resumed his touring schedule with a recital at Norwalk, Conn., on March 5, following his New York recital, which took place in Carnegie Hall on March 3. Dr. Hofmann will give recitals in Rochester, Detroit, Toledo, Charleston, West Virginia, Mount Vernon, Iowa, Los Angeles and San Francisco, and will appear as soloist with the Cleveland and Los Angles orchestras. He will spend the Summer at his new home off the coast of California but will come east for his usual Summer appearances in outdoor symphony concerts.

MONTEUX AND BLOCH CONDUCT NOVELTIES

San Francisco Symphony Plays 'Sheherazade' and 'Macbeth'— Verna Osborne Sings

SAN FRANCISCO, March 5.—Introducing Ravel's 'Sheherazade' and sharing his baton with Ernest Bloch for the latter's two symphonic interludes from 'Macbeth', Pierre Monteux again gave a memorable program rich in novelty as well as classics for his Opera House audiences on Feb. 16-17.

Singing the vocal role in the Ravel work was Verna Osborne, whose voice, tonal accuracy and fine musical style made her an ideal choice for the part. It was San Francisco's first hearing of the Ravel 'Sheherazade' and it could not have been introduced more auspiciously than it was under Mr. Mon teux's baton.

Composer Cordially Welcomed

Ernest Bloch was cordially we'comed and his locally previously unheard 'Macbeth' interludes were likewise cordially received for their dramatic and musical worth. A fine performance of Mozart's 'Eine Kleine Nachtmusik', Brahms's Third Symphony, and Tchaikovsky's 'Francesca da Rimini' Fantasia completed the concert, which was enjoyed by two capacity audiences.

On Feb. 9 and 10 Jussi Bjoerling

On Feb. 9 and 10 Jussi Bjoerling made his local debut as a symphony soloist, doing his best singing in three Swedish songs rather than in Strauss or Mozart. The same program brought the local premiere of Weinberger's clever and amusing "Under the Spread-

ing Chestnut Tree', the Chausson Symphony in B Flat Major, Bach's 'Brandenburg' Concerto No. 3 and the Overture to 'The Bartered Bride', by Smetana.

MARJORY M. FISHER

TOSCANINI LEADS NBC PLAYERS IN NEWARK

Gala Occasion in Griffith Music Foundation Series Draws Capacity Audience

NEWARK, N. J., March 5.—A gala occasion in the history of the Griffith Music Foundation was the appearance on Feb. 21 of Arturo Toscanini and the NBC Symphony at the Mosque Theatre. In addition to the usual capacity house, there were several hundred standees.

The program included Beethoven's 'Leonore' Overture No. 2 and the Seventh Symphony; the Prelude to 'Parsival' followed without pause by the 'Good Friday' music; 'Till Eulenspiegel'; Mr. Toscanini's arrangement of Paganini's 'Moto Perpetuo' with the entire first violin section playing the solo; and two dances from Rossini's 'William Tell'. The conductor was recalled again and again, and the orchestra was brought to its feet several times to acknowledge the tumultuous applause.

The program contained announcements of the Foundation's Major Concert Series and Master Piano Series for next year, the former listing Lily Pons, Jascha Heifetz, Emanuel Feuerman, Ezio Pinza, and the Jooss Ballet, and the latter Vladimir Horowitz, Rudolf Serkin, Simon Barer, Vronsky and Babin, and Guiomar Novaes.

PHILIP GORDON



Louise Arnoux

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CONCERTS: Instrumentalists Attract Large Audiences to Concert Halls

(Continued from page 14) aria sound like great music. Not the least of the surprises of the evening were the improvisational ornaments of the vocal line in the spirituals. Occasionally, high notes m the spirituals. Occasionally, high notes were forced, but most of the time the voice was free throughout its entire range. In the last group Paul Nordoff's Song and Carl Engel's 'Sea Shell' were especially notable. Mr. Wallenborn, who was called in at the last moment to substitute for Arpad Sandor, who was ill, accompanied Miss Maynor admirably. Even the critics stayed until the last note at this recital.

S.

Isaac Stern in Recital at Town Hall

Isaac Stern, violinist. Leopold Mittman at the piano. Town Hall, Feb. 17, after-

Concerto in D Minor,	
Ferdinand David	Bach
Sonata No. 2, in A	Brahms
Rhapsodie No. 1, in C.	Bartók
Concerto in D Minor, (

Mr. Stern possesses an uncommonly wellrounded playing equipment and with this he combines temperamental warmth and fire, a resourceful imagination and a controlling artistic vision. He reached his climax at this concert with the Sibelius climax at this concert with the Sibelius Concerto, with the spirit of which he identified himself more unreservedly than with that of any of the previous works, with the exception of the Bartók Rhapsodie. His playing of the opening Allegro and the Adagio, in particular, was of memorable beauty, so searchingly did he penetrate the inner meaning of the music and so sensitively did he respond to all its poetic implications. And his rich, vibrant tone and smooth and facile technique allied themselves with noteworthy results with the selves with noteworthy results with the greater emotional freedom to which he here gave vent.

An undue reticence in the Adagio of the otherwise admirably played Bach work and also in the Brahms sonata may have been due in part to the lack of warmth in Mr. Mittman's playing of the piano parts. The audience was warmly appreciative throughout.

The Three Drozdoffs in Piano Program

The three Drozdoffs, Vladimir, Nathalie and Paul, who are, respectively, father, and Paul, who are, respectively, father, daughter and son, were heard at Town Hall on the evening of Feb. 16 in a miscellaneous program of music for one and two pianos of a predominatingly Russian complexion. Each member of the family appeared as soloist and, in addition, father and daughter played the former's two-piano version of Borodin's 'The Sea' and Nathalie and Paul were teamed in Liszt's 'Concerto Pathétiqué, a 'Minute Waltz' by the father and arrangements by him of the father and arrangements by him of compositions by Glinka, Rachmaninoff and Glazunoff.

Of the three pianists the father dis-osed the best technical equipment and, naturally, the ripest and most authorita-tive musical approach, somewhat casual as was his treatment of the Chopin Sonata in was his treatment of the Chopin Sonata in B Flat Minor, A Prelude and Fugue listed as of anonymous origin, Liaponoff's 'Carillon' and a set of Miniatures for Children and a waltz of his own were his other numbers. The daughter's playing was conscientiously thoroughgoing in attention to technical details in solos by Medtner, Rachmaninoff, Chopin and Godowsky as in ensemble work, though both her performances maninoff, Chopin and Godowsky as in en-semble work, though both her performances and those of her brother were lacking in sensitiveness and color and mechanical in effect. Paul's solo numbers were by Medtner, Rachmaninoff and Godowsky. A sizable audience applauded cordially at every opportunity. every opportunity.

Miriam Solovieff Heard at Town Hall

Miriam Solovieff, violinist, Leopold Mittevening

Sonata in A MajorVivaldi
Sonata in B Flat Major (K. 454)Mozart
Concerto in A Minor, Op. 82Glazunoff
Sonata in D Minor, Op. 27, No. 3, for
Violin aloneYsaye
'Kaddisch'Ravel
SaltarelleWieniawski
"Duratis Hungaries" Dohnanyi



Isaac Stern



Ethel Bartlett and



Miriam Solovieff



Webster Aitken





Ruggiero Ricci

Re-appearing after an interval of three years since her debut at the age of fifteen, Miss Solovieff gave an excellent account of the progress she has made since her exceptionally promising first appearance. Endowed generously with temperament and vitality, she brought an intensive responsiveness to the music she played and made most of it glow as few other young players of her age could succeed in doing.

ers of her age could succeed in doing.

There was a fine feeling for style in Miss Solovieff's playing of both the Vitali and the Mozart sonatas, along with carefully moulded phrasing and polished technical accuracy. There was somewhat less finesse in her performance of the Glazun-off concerto, but this was compensatd for in large measure by the freer emotional release the work naturally in voked. The Ysaye sonata for violin alone, delivered with great conviction, proved to be an eswith great conviction, proved to be an especially favorable vehicle for the display of the recitalist's broad, full, richly vibrant

While the Ravel 'Kaddisch' could have been made more poignant the Wieniawski Saltarelle was given a dashing and zestful performance and the Dohnanyi opus was played with stimulating verve and bril-liance. The audience expressed its approval of the uncommonly gifted young artist's work with demonstrative applause. C.

Egon Petri Returns in Recital

Egon Petri, pianist. Town Hall, Feb. 24, evening:

and 2

Venezia e Napoli' (Gondoliera, Canzone,
Tarantella)

Mr. Petri returned to impress the local
public anew with the amazing technical irtuosity at his command and, more than that, to demonstrate more imposingly than ever before the largeness of his grasp and the powerful sweep of his delivery. Although his playing is still more essentially intellectual than emotional, it was marked this time by a significant access of warmth

marked this time by a significant access of warmth.

While all the larger works of the program were given in a manner representing a very high order of piano playing the outstandingly distinctive feature of the recital was Mr. Petri's performance of the 'Hammer-Klavier' sonata. Of this monumental work of Beethoven's last period he offered a reading planned along the broadest lines, based on an authoritatively comprehensive integration of its tremendous est lines, based on an authoritatively comprehensive integration of its tremendous architectural dimensions. In lucid structural exposition his playing of the great fugue was perhaps a special example of masterly piano playing, but the climactic beauty of the work was concentrated in his projection of the Adagio, the sustained mood of which he succeeded in maintaining vitally on an extended plane without the slightest lapse.

Under Mr. Petri's hands both sections of the Bach Chromatic Fantasia and Fugue received a new vividness of treatment, certain details of new "editing" being injected into the fugue, and the technical difficulties of the formidable Paganini-Brahms variations vanished into thin air even while their sheerly musical possibilities were not exhaustively explored. The pianist's concepts of the three Brahms intermezzi were the least convincing of his performances, but the faded music of Liszt's 'Venezia e Napoli' sprang to life as in a new birth under his vitalizing fingers, while the added Twelfth Rhapsody of the same composer was played with overwhelming power and brilliancy. The pianist received an ovation of unusual proportions.

Ethel Bartlett and Rae Robertson Are Heard

Ethel Bartlett and Rae Robertson, duo-pianists. Town Hall, Feb. 19, evening:

Brazilian Dance (from 'Scaramouche'

Serenade (freely transcribed by Abram Chasins) Strauss Melody (freely transcribed by Abram Chasins Gluck 'Perpetual Motion' (based on Brahms's 'Vergebliches Ständchen') Portnoff Coronation Scene from 'Boris Godunoff' (arr. by Pattison) Mussorgsky

Though the trio sonata with which Ethel Bartlett and Rae Roberson began their recital does not belong to the first rank of Bach's works, it gave them opportunity for playing of characteristic finish and refinement. In the Schumann and Chopin works, passages of exquisite balance and tonal nuance were occasionally offset by mannerisms of style and wrong notes, blemmannersms of style and wrong notes, hemishes which one does not associate with the Robertsons, so seldom do they occur in their playing. In the Debussy 'Blanc et Noir' excerpt they were again fully in the vein, and it would be hard to match their performance of it for subtlety of feeling and colors.

As always, the audience demanded a repetition of the captivating Brazilian dance from Milhaud's 'Scaramouche'. The Chasins transcriptions are virtuosic in character, especially in the Strauss Serenade, which has some interesting harmonic frills and furbelows in it. Among the encores was the Gluck-Brahms Gayotte which cores was the Gluck-Brahms Gavotte which in itself is worth a trip to Town Hall any day, as the Robertsons play it. S.

Webster Aitken Plays Novelties

Webster Aitken, pianist. Town Hall, Feb. 24, afternoon:

Toccata in E Minor Bach
Sonata, Op. 106. Bethoven
Sonata in C (completed by Ernst Krenek,
1921) Schubert
Sonata (1939) Fulcihan

every year set amateur statisticians agog over concert programs, the 'Hammerklavier' sonata, which is usually heard only three or four times a season in New York, had two performances on this day in the Town Again in the scherzo Mr. Aitken was in full command. His playing of the last movements was not on a level with

that of the preceding sections; the adagio needing greater intensity and emotional penetration, and the finale clarity of detail. Nevertheless, this was the playing of an intelligent and highly gifted musician. Schubert's C Major Sonata, left incomplete by the composer and filled out by Ernst Krenek in 1921 at the request of a pianist friend had its first local perform-

pianist friend, had its first local performance at this recital. Like the other Schubert sonatas, which Mr. Aiken played in a cycle a season or two ago, it should be heard often. The Fuleihan work also had a first performance. The audience was warmly enthusiastic throughout the after-

Ruggiero Ricci Returns

Ruggiero Ricci, violinist. Bernard Frank, accompanist. Carnegie Hall, March 1, eve-

'La Folia' Ccrelli
Prelude and Fugue from Sonata in G Minor
(for violin alone). Bach
Concerto in D Minor, Op. 31. Vieuxtemps
Concerto in A Minor, Op. 82. Glazunoff
'Meditation' Hindemith
'Danse' Cyril Scott
'Punchinello and the Butterfly'. Cesare Sodero
Caprice; 'Moses' Fantasy. Paganini

Perhaps the most notable aspect of this brilliant recital was the ripening sense of style which it disclosed. It is now a decade since Ruggiero Ricci made his debut; and during that time he has added to prodigious technical accomplishments a subtlety, nuance and self-mastery which indicate how much he has grown. In Corelli's 'La Folia' his tone was so beautiful and his phrasing

nis tone was so beautiful and his phrasing so caressive that one found oneself actually enjoying the hackneyed work.

Though Mr. Ricci's playing of the Bach prelude and fugue was not without signs of effort, it showed a grasp of the music which made one regret that the rest of his program was devoted more or less to virtuosic display. The scherzo of Vieux-temps's antiquated concerto was done with whiplash rapidity and sharpness of outwhiplash rapidity and sharpness of out-line, and the Glazunoff Concerto found the violinist in top form. Hindemith's 'Meditation' stood out musically in the final group; Mr. Ricci played it with just the right touch of quiet reflectiveness. The audience demanded a repetition of the Paganini Caprice, of which one does not remember a more brilliant performance.

Leona Flood Makes New York Debut

Leona Flood, violinist. Otto Herz, accompanist. Town Hall, Feb. 29, evening:

Miss Flood has been heard abroad, but she made her New York debut on this oc-casion. At its best, her playing had the advantages of a full-bodied and warm tone. a certain degree of finger facility and obviously sincere musical feeling. But through nervousness or other causes it was marred by recurrent roughness of bowing and There was a feeling of ininaccuracies. security in her performances which robbed them of much of the effectiveness they might otherwise have had. And at times, as in the Bach works and in the Paganini (Continued on page 22)

BROADCAST HONORS NBC-CIVIC AFFILIATION



Larry Gordon, Staff Photographer

George Engles (Right) and O. O. Bottorff Extend Mutual Congratulations on the Tenth Anniversary of Civic Concerts' Association with NBC

Noted Artists Participate in Hour of Music for Civic Associations

Saluting the Civic Music Associations from coast to coast, in commemoration of the ten years affiliation of the National Broadcasting Company and the Civic Concert Service, Inc., an hour's broadcast on Sunday, Feb. 25, over the Blue Network enlisted the services of seven noted artists and two conductors. An invited audience was present in the studio to hear the broadcast and was welcomed by George Engles, president of Civic Concert Service and managing director of NBC Artists Service, and O. O. Bottorff, vice-president and general manager of Civic Concerts.

Artists who were heard included Erica Morini, violinist; Elisabeth Rethberg and Ezio Pinza, soprano and bass, respectively of the Metropolitan Opera; Emanuel Feuermann, 'cellist; Dusolina Giannini, soprano of the Metropolitan; Ania Dorfmann, pianist, and Kirsten Flagstad, soprano of the Metropolitan. Dr. Frank Black conducted the orchestra for the instrumentalists and Edwin McArthur for the singers.

The program opened with the Over-ture from Glinka's 'Russlan and Lud-milla', conducted by Mr. Black. Miss Morini then played the Romance from Wieniawski's D Minor Concerto, with lustrous tone and warm emotion. As an encore she played brilliantly the Sarasate arrangement of the Waltz from Gounod's 'Faust'.

Mme. Rethberg and Mr. Pinza were heard in a duet from the second act of Mozart's 'Marriage of Figaro', singing with excellent unity and charming nuance. A message of congratulation to Civic Concert Service from Lenox Riley Lohr, president of NBC, was then read, after which Mr. Feuermann played with fine artistry the Adagio from the Ritorna Vincitor' from 'Aida' with dramatic fire and opulent vocalism.

Lucrezia Bori, a guest on the program, made an appeal for the Metropolian Opera campaign in a short intermission, after which Miss Dorfmann

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played the second movement from the Saint-Saëns G Minor Concerto with sound musicianship and sparkling technique. As a climactic ending, Mme. Flagstad sang the 'Liebestod' from 'Tristan und Isolde', with such feeling and glorious vocal outpouring that the audience was spellbound. It was an event of musical magnitude and an occasion for just pride on the parts of the two organizations which made it possible.

President Sends Message

Mr. Lohr's speech was as follows: "The National Broadcasting Company is highly gratified today to be able to present to you some of the world's greatest singers and musicians, in a program which commemorates NBC's ten years' affiliation with the Civic Concert Service. This is not just another historic landmark. a happy event shared by all of you who, as members of the Civic Music Associations in your own communi-ties, have benefited from this decade

of cooperation.
"During this period—and in the nineteen years since the Civic Music Plan was first conceived-music lovers in all sections of the country have been enabled to hear in person the world's finest musical artists. By forming Civic Music Associations, conducted on a non-profit and financially sound basis, music lovers in all parts of our land have been able to present, in their own communities, outstanding concerts which otherwise might not have been within their reach. Such civic associations are certainly a tremendous force for social and civic good. They are ample evidence of what can be accomplished by the leading citizens in any place for the good of the com-munity as a whole. But, more important than all, these Civic Music Associations are proof once again that fine music is a priceless spiritual treasure which knows no barrier of class or creed.

"I am sure that members of Civic Music Associations everywhere will join with me today in a motion of those who direct the Civic Concert Service, and its many field representatives. I am sure that— just as the National Broadcasting Company will continue its efforts to present the world's finest music over your radio-your own Civic Music As-sociations will continue their fine work in presenting the world's greatest artists in your own cities. May their efforts in the future enjoy the fine success that has been their reward in the past."

F. O. E.

NEW BERGSMA SUITE PLAYED IN OAKLAND

Orley See Conducts Symphony in Paul Bunyan Work with Narrator

OAKLAND, CALIF., March 5.-William Bergsma, nineteen-year-old California composer, won an ovation for his 'Paul Bunyan Suite', played by the Oakland Symphony with Orley See on the podium and William McKee providing episodic narrative.

Based on the American legend of the mythical sixty-foot-tall lumber jack who 'invented logging and other things', the work is in modern vein with tonal coloring of vivid hues, but also including passages of whimsical and poetic beauty. The instrumentation is effective and the piece is well knit. Mr. See read it with vigor and sweep.

Catherine Rue, American contralto, was soloist in Thomas's 'Knowest Thou the Land' and Saint-Saëns's 'My Heart at Thy Sweet Voice'. Her tones are pure, accurate in pitch and of opulent quality. Orchestral accompaniment was well balanced. Rossini's Overture, 'Semiramide', opened the program; Dvorak's 'New World' Symphony was read with restrained emotion with strings doing good work; and Tchai-kovsky's 'Italian Caprice' gave a spirited ending with many recalls for ADELYN FLEMING Mr. See.

PORTLAND SALUTES **ORCHESTRA EVENTS**

Leslie Hodge Leads Philharmonic in Two Concerts of Series of Eight

PORTLAND, ORE., March 5.-The Portland Philharmonic, the augmented WPA Federal Symphony, with Leslie Hodge as conductor, recently appeared in two of its eight scheduled concerts. Mr. Hodge selected for the first concert the overture to 'Der Freischütz', 'Fin-landia'; and his own arrangement of Mussorgsky's 'Pictures at an Exhibi-tion.' Henri Tamianka played Men-

delssohn's Violin Concerto.

The orchestral works at the second concert were the overture to 'The Merry Wives of Windsor'; Griffes's 'The Pleasure Dome of Kubla Khan'; ex-cerpts from 'Die Meistersinger'; the 'Spanish Caprice' by Rimsky-Korsakoff and five of the Brahms Waltzes, Op. 39, orchestrated by Alfred Hertz. Mrs. Hertz sang Lieder by Brahms, Wagner and Wolf.

Jaques Gershkovitch led the Portland Junior Symphony in the second concert of its sixteenth season, on Feb. 10. The first part of the program was devoted to Schubert's Seventh Symphony and Mozart's Piano Concerto No. 22. Majolaine LeBeck, a member of the orchestra, played the concerto with grace and charm. The program, also included Smetana's 'Moldau', two Caucasian sketches by Ippolitoff Ivanoff and a first performance in America of a prelude to the opera 'Yang Kuei Fei' by A. Avshalomoff, of Shanghai. Mr. Gershkovitch and the young pianist received many recalls. JOCELYN FOULKES

Idelle Patterson

A. Russ Patterson

THE

PATTERSON STUDIOS

Artists from the Patterson Studios appearing actively in concert, oratorio, radio and church

Eugene Morgan, Baritone. Atwater Kent prizewinner, 1930

Saida Knox, Contralto. Soloist, St. Bartholomew's Church. Atwater Kent prizewinner of \$5000.00, 1931

Lydia Summers, Contralto. Atwater Kent prizewinner of \$5000.00, 1932. Miss

Summers was under the exclusive vocal direction of Idelle Patterson from 1930 to November 1937

Virginia George, Soprano

Viola Warren, Dramatic Soprano

Irma Fensel, Coloratura Soprano

Ruth Dawson, Lyric Soprano

Audray Sabetti, 17 year old Soprano. Acclaimed by leading New York music critic as "the loveliest young voice I have heard."

LeVay Axtel, Soprano

Joyce Doncaster, Contralto

Paul Curtis, Tenor

Floyd Sherman, Tenor. Soloist, Philip Morris, N.B.C. Red Network Roy Horn, Tenor

Peter Kent, Tenor. Soloist and Orchestra Director at Hotel New Yorker

David Harris, Baritone

Clinton Morell, Bass-Baritone

Audray Augenti, Soprano

Sven Holste-Grubbe, Tenor Helene Mills, Mezzo-Contralto

Martha Erwin, Soprano

Fred Geibult, Tenor

Marguerite Potter, Contralto

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CUBA: MISS CARIDID BENITEZ, Calle G 153, Vedado, Havana. AUSTRALIA: MISS BIDDY ALLEN, The Argus, 365 Elizabeth St., Melbourne. Melbourne.
MEXICO: PRANCISCO AGRA, Ave. Chapultepec 42, Mexico City.
YUGOSLAVIA: Miss Ivana Fischer, Demetrova 3, Zagreb.

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The Opera Year

A NOTHER opera season is about to become history at the Metropolitan and with the final curtain on March 16 the company will again take to wheels in carrying the gospel of Wagner, Verdi and Puccini to cities North, South and West-if not Eastward in defiance of war blockades, magnetic mines and torpedoes. The opera company's one visit to Paris, in the flush heyday of the Gattian regime, was made when all the world was at peace but was attended by explosions of a kind, the full details of which may never be revealed and which might not greatly interest today's opera-goers if they were. Opera, of course, is like that, and it is possible to have a lively detonation even at home. It may be that the operatic year of 1939-40 will be best remembered as the one of the Melchior-Leinsdorf controversy, though the season undoubtedly has had its other bids to fame.

Not all of the proposed revivals materialized. But 'The Bartered Bride' and 'Le Coq d'Or' have been in the repertoire so recently that no material disappointment was caused by putting off their return a season or two. The European situation probably made it seem unwise to bring back Smetana's comic opera in German. The company is not equipped to give it in Czech and the appetite for it in the English of the last per-formances plainly is not what it once was. The reasons for not undertaking 'Coq d'Or' have not been divulged, but public curiosity would appear to have been kept within bounds. At any rate, Miss Pons and Mr. Pinza are still available to sing it on demand.

the absence of any full-fledged novelty, the real revivals of the season have been Wagner's 'Fliegender Holländer', Montemezzi's 'L'Amore dei Tre Re', Mozart's 'Nozze de Figaro' and Debussy's 'Pelléas et Mélisande'. All are works eminently worth reviving. The Wagner 'Dutchman' afforded Mme. Flagstad an additional role for magnificent singing. Montemezzi's work was miscast and weakly conducted. The Mozart opera buffa had an abundance of life, with a personal success for Mr. Pinza in the role of Figaro, but the staging raised questions concerning the lengths to which certain farcical features were carried. Appraisal of 'Pelléas' must be left to the next issue. 'Gioconda' and 'Faust' were also returned to the repertoire, but not under any very special circumstances. 'Carmen' was left to figure only as a special performance in the final week.

Wagner again has had the dominating place. 'Walkure' led all works with seven performances. Of four operas with six performances each, two have been by Wagner—'Lohengrin' and 'Tristan und Isolde'. The others have been Verdi's 'Aïda' and 'Traviata'. 'Meistersinger' has been among the works heard five times, the others being 'Faust', and 'Bohème'. The attractive Cio-Cio-San of one of the company's new singers, Licia Albanese, has resulted in four performances for 'Madama Butterfly'. These figures do not include post-season performances: another 'Tristan', two 'Parsifals' and a 'Barber of Seville'.

The conducting staff imperatively needs strengthening. Of the new singers who made their debuts the reviewers already have spoken; what their further opportunities may be is something for the management to decide in formulating its plans for next season.

Dr. Karl Muck

I T is as a conductor that musicians will remember Dr. Karl Muck, whose death at eighty removes from the world scene one of music's "grand old men." The passions and events of World War times can have no part in an estimation of his place among the men who did most for our present day orchestral standards. Under his leadership, the Boston Symphony could challenge all rivals, here or abroad. It had been a grand orchestra before and it has been a grand orchestra since. From the first conductor, George Henschel, to the illustrious incumbent, Serge Koussevitzky with Wilhelm Gericke, Artur Nikisch, Emil Paur, Max Fiedler, Henri Rabaud and Pierre Monteux contributing to its historic place—it has been brilliantly led. But Muck's is one of the names that musicians will remember first, because of his distinctive technical mastery and the interpretative powers that went far beyond that.

The following is quoted from an article on the

history of the Boston Symphony which appeared in Musical America of Jan. 10, 1937:

Dr. Muck established even higher artistic standards than his predecessors. Some one of the period has said, "Mr. Gericke left the symphony orchestra a perfect instrument; Dr. Muck has given it a living voice." Among his more palpable works were the introduction of much more contemporary music than had been heard before; a marked decline in the number of solo-ists appearing with the orchestra together with the insistence that vocal soloists use orchestral rather than piano accompaniment, and a new homogeneity in program-making which led to more complete performances of compositions and fewer excerpts, overtures and the like."

Some of these considerations may seem a little odd to concert patrons of 1940. But programs even by our foremost orchestras were not always what they are today. Dr. Muck's curtailment of the role of the soloist was but part of his watchfulness over the kind and quality of music to be performed at symphony concerts. As much as any other conductor who may be named, he set a high standard of musical discrimination for this country's symphonic programs. America never heard him conduct opera. That was this country's misfortune. But many Americans had reason to admire his performances of 'Parsifal' at Bayreuth. Whether in opera or concert, he was endlessly exacting. His performances were individual, distinct, brilliantly detailed and bore the vital stamp of authority.

Personalities



Figaro Meets Figaro. Ezio Pinza, Bass, in Costume for the Metropolitan's Production of 'The Marriage of Figaro', Meets His Film Counterpart, the Figaro of Walt Disney's 'Pinocchio'. Bernice Smith, Debutante, Makes the Presentation

Marx—The State Conservatory in Graz has called Karl Marx of Munich as professor of composition.

Weill-A new score for the new instrument, novachord, has been composed by Kurt Weill based on American themes. The work is a special arrangement of songs used in the play, 'Two on an Island', which opened recently in New York.

Luboshutz—An example of perfect team-work in every-day life as well as music was set by Pierre Luboshutz and Genia Nemenoff (Mrs. Luboshutz), duo-pianists, who became American citizens on the

same day, both receiving their final papers on Feb. 26.

Carré—For many years a star of the Paris Opéra-Comique, Marguerite Carré has become stage director of the newly re-opened Théâtre Mogador. Her first work there was Planquette's 'Les Cloches de Corne-ville', known in America as 'The Chimes of Nor-

Menuhin-When he makes his next recital appearance in New York in December, for the benefit of the Palestine Conservatory of Music in Jerusalem, Yehudi Menuhin will pay for his own standing room on the stage. He has also purchased the first box to be sold for the concert.

Bori-The newly organized Women's Council of the Greater New York Fund has appointed as a member, Lucrezia Bori, formerly soprano of the Metro-politan Opera. The council is composed of ninety professional and business women who will co-operate in the annual campaign of the fund to begin on

Cathelat-During rehearsals for 'Pelléas et Mélisande', which was revived at the Metropolitan Opera on March 7, Georges Cathelat, the tenor who came from France to sing the role of Pelléas, received an air-mail letter from Maurice Maeterlinck, author of the libretto, wishing him and the other members of the cast a great success with the opera.

Lent-When Jascha Heifetz played in San Francisco in January, in the audience was the violinist, Sylvia Lent. The following day Miss Lent, who in private life is the wife of Alfred V. Frankenstein, music and art editor of the Chronicle, became the happy mother of a bouncing boy. But latest intelligences indicate that lullabies and not concertos are the order of the day-and night-in the Frankenstein

BALLET GUILD HOLDS NATIONAL COMPETITION

Prizes Will Be Offered for Libretto, Music, Decor, Costumes, of Native Work

The Ballet Guild, acting in cooperation with the Ballet Foundation, of which William M. Chadbourne is chairman, has launched a national competition to stimulate American contributions to the ballet.

The competition will have three cash awards, for libretto, music and designs. Prizes as announced total \$1000, including \$500 for the winning musical score, \$300 for designs and \$200 for the libretto. The Ballet Foundation plans to produce the winning ballet with the Ballet Russe de Monte Carlo.

Part One of the competition is for a libretto, and will close April 30. Part Two is for music and for decor and costumes, based on the libretto chosen. This part of the competition will open May 15, and all entries must be submitted by July 15.

Judges, chosen from among mem-bers of the Council of the Ballet Guild are as follows: Philip Barry, play-wright; John Erskine, author and musician; William Rose Benèt, poet; and Leonide Massine, choreographer and artistic director of the Ballet Russe.

The subject is to be American, drawn from any period of American history, folklore or legend, except that pertaining to the American Indian. Cast is limited to forty-five dancers and the length of the ballet is not to exceed twenty-five minutes. Full particulars of the competition will be furnished upon request by Universal Art, Inc., 36 West 44th St.

GRANT TO NEW SCHOOL FOR FILM MUSIC STUDY

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Rockefeller Foundation Gives \$20,000 for Research by Hans Eisler, German Composer

A grant of \$20,000 for a two years' study in music in film production was recently made to the New School for Social Research by the Rockefeller Foundation. The study, which will be conducted under the auspices of the New School by Hans Eisler, German composer, with the co-operation of the Radio Corporation of America and members of the New York Philharmonic-Symphony, is the first of its kind over to be undertaken. Mr. Fisler proever to be undertaken. Mr. Eisler proposes to examine the possibilities of new musical forms and materials of instrumentation, the relations between music and dialogue, and the use of song and chorus, the use of sounds and noises, and problems or orchestration and of dramaturgy.

Each year Mr. Eisler will compose sequence from forty to fifty minutes in length of original music, applying the new principles as they have been worked out to existing pictures of outstanding artistic quality selected from the film library. Documentary films, animated cartoons, as well as feature films will be represented. These musical scores will then be recorded in the RCA studios and performed before a group of artistic and scientific specialists. A final report will be published.

S. Louis, March 5.—A total of 187 manuscripts were received in the \$1,000 contest by the St. Louis Symphony Society for a new orchestral work by an

What They Read Twenty Years Ago

MUSICAL AMERICA for March, 1920







Quite a Few

According to the account of a local operatic statistician, the performance of 'Martha' given by Mr. Gatti's troupe on Tuesday evening, had 196 predecessors in the city of Philadelphia.

American composer. The competition closed on Feb. 1. The winning compo-

sition will be given its first performance

at one of the final pairs of concerts by

the St. Louis Symphony this season.

Besides Vladimir Golschmann, conduc-

tor of the St. Louis Symphony, judges

are Rudolph Ganz and Eugene Goos-

Stamford Hears Geraldine Farrar

dine Farrar, former soprano of the Metropolitan Opera Company, gave a

"word and phonograph story of the great days of opera" before an audience

of 2000 in the Ferguson Library on Feb. 4. The concert was the fifth in

the series presented by David Rabinowitz, composer and pianist. Miss

Farrer played recordings of Caruso, Scotti, Lilli Lehmann, MacCormack,

Marion Telva, Chaliapin and herself

from her own collection. She gave a twenty minute talk on 'The Art of

Song'.

STAMFORD, CONN., March 5.—Geral-

Above, Left: Battistini Riding on His Country Estate at Castigliano, Near Rome

Above, Right: Nellie Melba Playing a Round On the Cannes Golf Course

Left: Artur Nikisch, at the Time of His Twentyfifth Anniversary as a Conductor

What Are They Doing About It? (Headline) Chicago Women Demand Their Opera in English. Club Opens Campaign for Use of Vernacular-

Cite Clearness of Vaudeville Enuncia-1920

And Now?

The biggest theatrical sensation in years was sprung at the premiere of Henri Cain's new opera, 'Quo Vadis', at the Théatre des Champs-Elysées when Mme. d'Herlys emerged from a huge oyster shell and proceeded to divest herself of every bit of habiliment. Cries of "Censor! Censor!" were heard from all parts of the house.

A Philharmonic Program

The Philharmonic Orchestra under Stranzky revived Rubinstein's 'Ocean' Symphony, ignoring the three move-ments added to the original four. The remainder of the program included Tchaikovsky's 'Francesca da Rimini'; 'L'Après-midi d'un Faune' and Wagner's 'Tannhäuser' Overture. 1920

Temperamentalists, Take Warning!

Tetrazzini, the great coloratura, says that nothing is so bad for the voice as bad temper. "It takes the velvet off the voice!" she says.

1920

A Week at the Metropolitan

The week at the Metropolitan in-The week at the Metropolitan included 'Madama Butterfly' with Easton, Martinelli and De Luca; 'Carmen' with Farrar, Martinelli and Werrenrath; 'La Forza del Destino'; 'Cavalleria Rusticana' and 'Coq d'Or'; 'The Blue Bird', and 'L'Elisir d'Amore'.

WHITE HOUSE MUSICALES BRING AMERICAN ARTISTS

dent and Mrs. Roosevelt Arranged by A. W. Greiner

Seventeen artists, including accompanists, appeared in five musicales given at the White House, Washington, D. C., for President and Mrs. Roosevelt during the past year. They were arranged by A. W. Greiner, in charge of White House Musicales, succeeding the late Henry Junge.

John Carter, tenor of the Metropolitan Opera, and Anne Simpson, dancer, assisted by James Quillian and Willard Sektberg, accompanists, were presented on Jan. 2. On Jan. 9, Webster Aitken, pianist; Angna Enters, dancemime, and Kenneth Yost, accompanist, appeared. Jan. 16 brought Ezra Rachlin, pianist; Charlotte Kraus, mezzosoprano; and Franz Mittler, accompanist, to the White House. On Jan. 26,

Dorothy Kemp Roosevelt and Mrs. Loraine McDonald, duo-pianists; Ne-mone Balfour, soprano, and Walter Robert, accompanist, were heard, and at the final concert on Feb. 5, the artists appearing were Sydney Rayner, tenor of the Metropolitan Opera; Germaine Leroux, pianist, and Sally Leff, accom-

New North American Representative of **BBC** Appointed

Gerald Cock, M.V.O., who has been for several years director of television for the British Broadcasting Corporation, was recently appointed to succeed Felix Greene as North American Representative for the BBC. The appointment is for a limited period, but Mr. Greene, who has been the representative since the office was opened in New York in 1935, did not return to England last fall as had been planned, due to the war. Wartime suspension of television in Great Britain made possible Mr. Cock's release to succeed Mr.

187 Manuscripts Entered in St. Louis Symphony Contest

Five Events Given in Capital for Presi-

Orchestral Concerts

(Continued from page 10)

mical stability in the two Allegro sections of the work, notwithstanding the driving

The work, notwitstanting the arring energy that animated his playing.

The violinist's glowing temperament and extraordinary technical virtuosity found more expansive scope in the Tchaikovsky concerto, of which he gave a vividly colorful performance, surgingly emotional and accompanies to the audience. of exceptional tonal opulence. The audience rewarded him with enthusiastic demonstrations of applause. In addition to providing the soloist with good support in the two concertos, the orchestra gave an emi-nently creditable performance of the pleas-ant, traditionally conceived music of David Stanley Smith's 'Prince Hal' Overture.

Barbirolli Devotes Program to the Three B's

York Philharmonic-Symphony. New John Barbirolli, conductor. Carnegie Hall, Feb. 22, evening:

Suite in B Minor, No. 2 for strings and flute Symphony in D Major, No. 2, Op. 36
Beethoven
Symphony in C Minor, No. 1, Op. 68. Brahms

There was nothing startling about the program of this concert, which Mr. Barbirolli devoted to the immortal trilogy of B's, but there was something distinctly startling about the sweep and ardor with which the orchestra played the Brahms symphony. Mr. Barbirolli had obviously soaked this music in with his pores and he conducted it with devotion and a minute attention to details of scoring and style which in no way detracted from its general grandeur of effect. Seldom this season has the orchestra put so much of itself into a performance, and the response of the audience was immediate. It was heartening to see a symphony receive an outburst of enthusiasm of a sort which is usually reserved for some virtuosic solo perform-

In the Bach B Minor Suite John Amans was the capable soloist. Mr. Barbirolli had three orchestral flutes play with the strings in the passages marked "tutti" in the original and had the solo flute play only the passages marked "solo". This may have provided better balance, as he was quoted in a program note as believing, but it distorts the effect of the work, for one is continually surprised to find the soloist silent in passages which are of equal importance, musically, to those which he plays. Neither in this suite nor in the Beethoven Second Symphony was the orchestra at its best, musically. But the glowing performance of Brahms's mag-In the Bach B Minor Suite John Amans glowing performance of Brahms's mag-nificent firstling made one forget all else. The years seem only to add to the lonely majesty of this symphony, and in listening to it one wondered when we shall have again in music its spiritual peer.

Barbirolli Conducts Shostakovitch Suite New York Philharmonic-Symphony, John Barbirolli, conductor. Carnegie Hall, Feb. 25, afternoon:

'Brandenburg' Concerto No. 3 in G....Bach Suite from the ballet, 'The Golden Age' Symphony No. 4 in F Minor....Tchaikovsky

On this Sunday afternoon program the hors d'oeuvres came as a second course, for Shostakovitch's peppery ballet suite is a definite stimulant to the musical appetite, one way or the other. Mr. Barbirolli had conducted it earlier in the season, but on this occasion he began the concert with Bach's broad and comfortable Third 'Bran-denburg' Concerto so that the fantastic caperings of the Shostakovitch score were doubly piquant by contrast. In spite of its amusing reminiscences of beer halls and public fairs, and its occasional ingenious strokes of orchestration, the work is second-rate Shostakovitch and second-rate music. The orchestra played it brilliantly.

Mr. Barbirolli and his men obviously had a good time with Tchaikovsky's irresistible Fourth Symphony, and so did their audi-ence in listening. When the Philharmonic-Symphony chooses, it can play with a tonal volume and vitality which are tremendously exhilarating, and Mr. Barbirolli



Joseph Schuster, Who Played the Boccherini 'Cello Concerto Under John Barbirolli

let Tchaikovsky speak in full voice in this performance. Noisy, obvious, vulgar this symphony may be, but who cares about that? It is magnificent and it still does things, even to Sunday matinee audiences.

Walter Conducts Ravel and D'Indy Works

NBC Symphony. Bruno Walter conducting. Radio City, Studio 8-H. Feb. 24, evening:

Nothing could have served to recall more vividly to mind the international character of the arts than this concert, for Mr. Walter, who is now a citizen of France, conducted two French works and the Austrian Schubert's Symphony, for a vast American audience. It was delight-ful to hear the 'Istar' Variations again; their lavish oriental coloring has not tar-nished as that of most compositions in that vein have tended to do with the passing of the years. And Ravel's 'Rapsodie Espagnole' is a superbly vital piece of music. Why it is heard so seldom is one of those inexplicable problems which beset any student of current orchestral programs. Mr. Walter's conducting of the towering Schubert Symphony was magnificent and the orchestra responded with everything which it had to give. The audience recalled the conductor many times. conductor many times.

Barbirolli Offers 'Iberia' and D'Antalffy Transcription

York Philharmonic-Symphon John Barbirolli, conductor; Carnegie Hall, February 29, evening:

Vivaldi's Concerto Grosso, the eleventh in a collection of twelve concertos entitled L'Estro Armonico', was arranged by J. S. Bach for organ and the present version for orchestra and organ was made by Dezsö D'Antalffy, organist of the Philharmonic, who was at that instrument during the professor ing the performance of his arrangement. The work is scored in a manner that remains faithful to the spirit of the original and provides withal, a rich and sonorous tonal fabric. The audience obviously liked it and accorded Mr. D'Antalffy a warm tribute as well as Mr. Barbirolli and the orchestra, who lavished much care upon the performance.

Mr. Barbirolli approached the 'Iberia' studiously, but the interpretation wanted continuity, a thread to bind it closely together. As it was, numerous details were effectively brought out, yet as a whole, the reading was fragmentary. Mr. Barbirolli gave his hearers a close-up of elements in a tone-painting, but never stood far enough away to see the composition as an entity.

The Brahms Symphony, which was per-formed after intermission, had been given at previous concerts of the season and was

again a welcome addition to the program, which was, it may be added, cunningly

Swarthout Soloist in First of Two French Programs with City Symphony

New York City Symphony, Maurice Abravanel conducting; Gladys Swarthout, mezzo-soprano, assisting artist. Metropoli-tan Opera House, Feb. 27, evening:

Overture, 'Le Carnaval Romain'.....Berlioz
Symphony in D Minor.....Franck
Prélude à 'L'Après-midi d'un Faune'.Debussy
Chants d'Auvergne......arr. by Canteloube
(Miss Swarthout)
'L'Apprenti Sorcier.....Dukas
'España'......Chabrier

Continuing the series of popular-priced concerts at the Metropolitan Opera House under the sponsorship of Mayor La-Guardia and the city's WPA project, Mr.



John Amans, Flutist, Who Was Soloist with the New York Philharmonic

Abravanel made his first appearance with the New York City Symphony conducting the first of two French programs, and Miss Swarthout gave the first New York per-formance with orchestra of the Canteloube arrangement of the Auvergne songs, which she had sung previously in this city, at a recital, to piano accompaniment. After her performance of the five pieces she was required, by the insistent and hearty applause, to add an encore, the Gavotte from Thomas's 'Mignon', and the tumultuous house made her repeat the Gavotte again house made her repeat the before the orchestra could complete its por-

Schuster and Kurthy in Special Roles at Philharmonic Concert

York Philharmonic - Symphony, New John Barbirolli conductor. Assisting artist, Joseph Schuster, 'cellist. Carnegie Hall, March 2, evening:

'Puszta', Symphonic Rhapsody.....Kurthy Symphony in D Minor, No. 4, Op. 120Schumann Concerto in B Flat, Op. 34, for 'cello and orchestraBoccherini Theme and Variations from Suite No. 3, in G Major, Op. 55.Tchaikovsky

Two members of the orchestra were given featured roles at this Saturday Night Students' concert. The first 'cellist ap-peared as soloist, and the first violist, as

composer and conductor.

Mr. Kurthy's well-scored sinfonietta, consisting of an exposition, a slow movement, a scherzo, a return of the exposition and a coda, is a delineation of moods and incidents of the great Hungarian plain that gives to it its title. It is vivid, imaginative music, with attractive themes either taken from or conceived in the manner of Hungarian folk melodies, with a tender appeal in the slow movement and a highly effective interpolation of a czardas in the scherzo. While the entire work is short, the exposition, which opens with a crashing dissonance representing the crack of a whip ushering in the galloping of horses across the plain, is proportionately too brief and thereby loses a certain amount of its effect. There was much applause for the composer, who conducted his work with



Zoltan Kurthy, Whose Symphonic Rhapsody, 'Puszta', Was Offered by the Philharmonic

sureness and authoritative control of his

Mr. Schuster once more offered a demonstration of technically smooth and polished 'cello playing, with refinement of phrasing and style and beauty of tone, in the Boccherini concerto.

Ganz Conducts Fourth Young Peoples Concert

New York Philharmonic - Symphony. Young People's Concert. Rudolph Ganz, conductor. Frances Sachs, pianist, assist-ing artist. Carnegie Hall, March 2, morn-

Allegro Moderato from 'Unfinished' Symphony Schubert
Andante Cantabile from Symphony in C
('Jupiter') Mozart

('Coronation')
First Movement from Concerto in D (K. 537)
Mozart

Presto from Symphony No. 7 in A. Op. 92

Beethoven

Mr. Ganz devoted the fourth concert in the Philharmonic-Symphony's Young Peo-ple's Series to the symphony. With the ex-ception of the first movement from Mozart's Concerto in D Major, No. 26 (the 'Coronation' Concerto), in which Frances Sachs appeared as piano soloist, and of the prayer from 'Hansel and Gretel', the entire program was devoted to symphonic movements.

Walter Continues NBC Symphony Series

NBC Symphony, Bruno Walter conducting. Radio City, Studio 8-H, March 2,

Fourth Symphony in D Minor ... Schumann 'Don Juan' ... Strauss 'L'Apres-Midi d'un Faune' ... Debussy 'The Moldau'; Overture to 'The Bartered Bride' ... Smetana

Bride'

This program, the fourth of Mr. Walter's scheduled series of five with the NBC Symphony this season, revealed the extraordinary range of his musical sympathies and mastery. Debussy rubbed shoulders with Richard Strauss, yet each was mirrored in his music, as the NBC players performed it on this occasion without the slightest loss of individuality. Mr. Walter's penetrating and sensitive treatment of the music of the great romantics is a matter music of the great romantics is a matter of tradition, and as was to be expected he made Schumann's Fourth Symphony a profoundly personal experience. In contrast, the headlong virtuosity of Strauss's 'Don Juan' was stirringly conveyed. A.

Mariana Sarrica

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CHICAGO BACH CHOIR CONDUCTED BY LAMS

Cantatas and Chorales Sung— San Francisco Ballet and Recitalists Appear

CHICAGO, March 5.—On Feb. 20, the Chicago Bach Chorus, Theodore Lams, conductor, gave its annual concert in Orchestra Hall. Soloists were Esther Hart, soprano; Harriett Brewer, contralto; and Gilbert Check, bass. Three cantatas, 'Herr, Gehe Nicht Ins Gericht', 'Wachet Auf Ruft Uns Die Stimme' and 'Halt' Im Gedächtnis Jesum Christ', and five chorales from the 'St. John Passion' were given before a good-sized audience. A small orchestra, selected from members of the Chicago Symphony, provided the accompaniments.

Chicago had its first view of the San Francisco Opera ballet on Feb. 21 at the Civic Opera House, when William Christensen, artistic director and choreographer of the organization, presented his youthful group of dancers in a revitalized version of 'Coppelia'. It was exceptionally well danced, beautifully costumed and provided with attractive stage settings. 'Ballet Impromptu' to music by Bach preceded 'Coppelia'.

Helen Jepson Sings

Helen Jepson, soprano, appeared at the Auditorium Theatre on Feb. 15, as the last attraction of the 1939-1940 history and enjoyment of music series of University College, Northwestern University. Starting with a group of early English songs, Miss Jepson's program showed tasteful arrangement and was of diverting interest. She was in excellent voice which retained its freshness and clarity throughout a taxing program.

Robert Wallenborn accompanied Miss Jepson at the piano; he also played a group of solos.

Jussi Bjoerling, tenor of the Metropolitan Opera Company, gave a recital for the benefit of the Finnish Red Cross fund under the sponsorship of the American Scandinavian Alliance and the American Daughters of Sweden in the Civic Opera House on Sunday afternoon, Jan. 21, in which he displayed a voice of rare beauty and musicianship of the highest caliber. Harry Ebert played sympathetic accompaniments.

Marian Anderson sang in the Northwestern University History and Enjoyment Series at the Auditorium on Jan. 28 before an overflow audience. Mr. Vehanen gave excellent support from the keyboard. Because many persons had to be turned away, Miss Anderson is to return later in the season for another

Payne and Muenzer Heard

At the Studebaker Theatre on Sunday afternoon Esther Payne, pianist, and Hans Muenzer, violinist, gave a joint recital. Miss Payne chose compositions by Scarlatti, Chopin, Liszt, Brahms and Paderewski, in all of which she seemed to portray each composer's ideas with excellent understanding. Mr. Muenzer began his program with the Aria by Zipoli-Muenzer; later he played the

Prelude and Fugue in D, Op. 131a, No. 5 (violin alone) by Reger, with good tone and fine musicianship. The program ended with Strauss's Sonata for Violin and Piano in E Flat, Op. 18, by Miss Payne and Mr. Muenzer.

On Feb. 23, the Westminster Choir of

On Feb. 23, the Westminster Choir of Princeton, N. J., under Dr. John Finley Williamson, appeared at the Civic Theatre. In a program composed of sacred and secular music, this a cappella choir sang with unfailing beauty, delicate nuance and splendid timing.

Sai Shoki, Far Eastern dancer, gave a series of ancient Korean dances at the Civic Theatre on Feb. 22, dances ranging from the exotic and mystic to those frankly humorous.

Leona Flood, violinist, made her American debut at the Studebaker Theatre on Feb. 25. At the same hour the Chicago Symphonic Choir, Walter Aschenbrenner, director, gave its annual recital in Orchestra Hall.

Despite her nineteen years, Miss Flood showed undeniable maturity in her recital. The tone was warm, full and of considerable color. A well-contrasted program showed the strong and weak points of Miss Flood's work to date, the weak points being mainly matters of discipline and further application. Miss Flood has well-defined interpretative ability; natural good taste and an intuitive rhythmic sense,

Choir Introduces New Works

The Chicago Symphonic Choir introduced two novelties new to Chicago, Gerrard Williams's 'A Cycle of the Sea' and Zoltan Kodaly's 'Transylvanian Lament', both of which revealed the choir to good advantage and reflected the excellent discipline and musical insight of its director, Mr. Aschenbrenner. The program also contained works by Lvoff, Gretchaninoff, Healey Willan and Charles Wood.

On Sunday evening the Catholic Casino Male Chorus, Adalbert Huguelet, conductor, gave a concert at the Goodman Theatre. The chorus sang with freedom and good tonal quality. Josephine Swinney, soprano of the Chicago City Opera, was soloist, adding distinction to the concert.

Gertrude Gressens, mezzo-soprano, gave a recital in Kimball Hall on Feb. 27, during which she gave ample proof of a voice of good range and fine musicianship.

Wanda Corti, pianist, and Freeman Wild, lyric tenor, appeared in the second Young American Artists concert at Curtiss Hall, Fine Arts Building, on Feb. 27. Miss Corti played a Chopin group and numbers by Martucci, Debussy, Saint-Saëns-Liszt and her own composition, 'Tango'. In all she showed considerable understanding of the musical contents. Mr. Wild's voice had freshness, revealed careful training, and he sang with smoothness and ease.

Charles Ouint

Cincinnati's Orpheus Club Sings

CINCINNATI, March 5.—The Orpheus Club gave its second concert of the season at Emery Auditorium on Feb. 15, with Dr. Thomas James Kelly conducting. Myron Taylor, tenor, was adequate as a soloist and the club was nicely responsive to the direction of Dr. Kelly

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CONCERTS: Dancers and Chamber Ensembles Add to Calendar of Events

(Continued from page 16)
Concerto, the young violinist was plainly out of her depth.

By the time she had concluded Ravel's formidable 'Tzigane', Miss Flood had steadied her pitch, and in the smaller pieces that followed she revealed an ingratiating breadth of tone and talents which in a less virtuosic type of program might have been more encouragingly disclosed. Mr. Herz's accompaniments were well done, apart from some pounding in the Paganini Concerto. The audience was cordial.

Coolidge Quartet Plays William Schuman Work

Coolidge Quartet. William Kroll, first violin; Nicolai Berezowsky, second violin; Nicolas Moldavan, viola; Victor Gottlieb, 'cello. Town Hall, Feb. 27, evening:

Adagio and Fugue in C Minor (K.546). Mozart Quartet in G Minor (Posth. Op.). Schubert Quartet No. 3 (first performance) William Schuman Quartet in C Minor, Op. 51, No. 1.... Brahms

The Coolidge Quartet, which is not heard in New York as often as it should be, included the first performance of William



The Coolidge String Quartet

Schuman's Quartet No. 3 in this highly enjoyable concert. Mr. Schuman had been commissioned by the Town Hall and the League of Composers to write it, in their first joint Award in Composition. The quartet consists of an introduction and fugue, an intermezzo, and rondo variations. On first hearing one is immediately struck by its firmness of structure; there is nothing tentative or confused about the way in which Mr. Schuman writes for the four instruments. There are biting dissonances, but always effectively and persuasively used, and the quartet abounds in ingenious rhythmic devices. What one missed, again let it be said at first hearing, was any emotional communication. The work was splendidly performed.

The quartet was not quite in the vein in the Mozart Adagio and Fugue, which seem to demand a greater body of tone than four

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instruments can give without straining. As a matter of fact there is evidence that Mozart intended resetting the work for orchestra, and the fugue was originally composed for two pianos. But in the Schubert Quartet the musicians played with flawless brilliance. The peak of the evening was Brahms's C Minor Quartet, which they built to an incandescent climax of a tonal body and intensity rare in chamber music performances.

Shawn and Dancers Make Farewell Appearances

Ted Shawn and his group of men dancers opened a series of three farewell recitals in Carnegie Hall on the evening of Feb. 20. Mr. Shawn and his young associates have been touring the country for seven seasons. The first evening was given over to a work entitled 'O Libertad' which Mr. Shawn presented here two seasons ago. The young dancers have vitality and several of them, notably Barton Mumaw and Wilbur Mac-Cormack, move well. Among the best things in 'O Libertad' are a 'Blues Episode' danced by Mr. Mumaw and the athletic movement of the sports section. Most of the work, however, suffers from a lack of choreographic imagination, and it is boringly repetitious. Mr. Shawn might well devote more thought to that "modernism" which he deplores in one section of the work. Jess Meeker was both composer and accompanist for all three performances, and though one cannot say much for his music, his playing was alert and unflagging in its energy.

music, his playing was alert and unnagging in its energy.

The second concert, on Feb. 21, was given over to a work which consumed the entire evening and which bears the title of 'Dance of the Ages'. It is subtitled an 'Elementary Rhythmus in Four Movements', which taken absolutely literally, is not a bad description of the work. Mr. Shawn has devised movement which is very limited and naive and which to one observer at least bore little or no relationship to the pretentitious program. The audience, like that of the first appearance, was extremely cordial, and it recalled Mr. Shawn, the group and Mr. Meeker several times.

The third recital took place on Feb. 23. The opening number, entitled 'The Dome' and referring not to the café on the Boulevard Raspail but to Shelley's line about many-colored glass, was danced to music of Bach. 'Remembrances of Things Past' included enjoyable solos, Fred Hearn's 'Bamboula' and 'The Green Imp' by Sam Steen. The latter had to be repeated as did Barton Mumaw's 'Pierrot'. 'Excursions into Visible Song' was hardly striking. Eve Sikelianou's settings of several texts carried them along, but no more. The 'Jacob's Pillow Concerto' which apparently visualized a workout in Mr. Shawn's studio had its moments.

Primrose Quartet Plays Rarely Heard Haydn Work

Primrose Quartet, Ocar Shumsky and Josef Gingold, violins; William Primrose, viola; and Harvey Shapiro, 'cello. Town Hall, Feb. 18, afternoon:

'The Seven Last Words of Christ'....Haydn Quartet in E Minor ('From My Life')

It was a worth-while, though distinctly exhausing, experience to hear Haydn's 'Seven Last Words of Christ', first composed in 1785 for the Cathedral of Cadiz, scored for strings, winds and timpani, and in 1787 transcribed by the composer for string quartet. The work consists of an introduction, seven sections giving the composer's conceptions in music of the seven last words, and a finale, 'The Earthquake'. It is difficult for the modern listener to put himself back in time in the effort to feel the harmonic and emotional daring of this work as Haydn's contemporaries must have



The Primrose Quartet

felt it. What seems to us one general level must have had many contours to them. But there was no denying that long before the hour which the work takes to perform had ended many of its hearers were approaching or already lost in slumber. The Quartet played it with admirable breadth of tone and revenue of spirit.

In startling contrast was Smetana's Quartet 'From My Life', one of the most personal works in all chamber music. One senses the composer's profound aspirations for the music of his native land, his struggles, and, in the overwhelming largo, the shadow which deafness and approaching insanity threw over the last years of his life. The quartet played this music with stirring vitality and virtuosic brilliance. Occasional roughness of attack and disturbances of balance were minor blemishes on a performance of which any of the quartets familiar to the public at present could have felt proud.

New Friends Offer Fifteenth Concert

The fifteenth concert in the New Friends of Music Series in Town Hall on the afternoon of Feb. 25 brought the Gordon Quartet and a trio of collaborating artists in a thoroughly delightful and well-balanced program. Leonard Shure, pianist; Jacques Gordon, violinist, and Naoum Benditzky, 'cellist, opened the afternoom with Mozart's delectable Piano Trio in E Major (K. 542), of which the andante grazioso is an especially lovely example of the composer's melodic genius and amazing harmonic imagination within the simplest of frameworks. Theirs was a workmanlike, if not particularly distinguished, performance. Josef Wagner joined Mr. Shure in a performance of Mozart's Four-Hand Piano Sonata in F Major (K. 497) which was so charming that one hopes to hear further Mozartian duets, of which there is a sufficient supply for several concerts. If Mr. Wagner was at times a little impetuous, he nevertheless contributed an energetic quality to the performance which it could well stand.

The sovereign beauty of Brahms's Quintet in F Major, Op. 88, with Leon Barzin playing the added viola part eloquently, formed a fitting close to a very satisfactory afternoon. Messrs. Gordon, Sackson, Lincer and Benditzky and Mr. Barzin gave a well co-ordinated and intelligent, though tonally somewhat meagre performance of this quintet, one of the glories of chamber music. The audience listened responsively and recalled the musicians throughout the concert.

Huapala Offers Recital of Hawaiian Dances and Music

Huapala, with the collaboration of a group of musicians and dancers, gave a recital of the dance and music of Hawaii at the Guild Theatre on the evening of Feb. 25. The Ilima Islanders, who provided instrumental and vocal accompaniments, included William Kalama, bass guitar; David Kaonohi, tenor; Tapu Kaua, contralto, and Bob Matsu, steel guitar. The dancers, besides Huapala, were Tapu, Kaua, Philippa Pollenz, La'i Rose and Aloha Shaw. Though ranging widely in period and subject as programmed, all of

the dances had more or less the same effect, and despite the skill with which they were presented, they did not offer interesting material for a whole evening of dance performance. The Hawaiian dance, as we see it in a colder and less patient clime, offers little or nothing of the subtle beauty and high choreographic development of the Indian or Javanese dance. The audience was of good size, and it was cordial throughout the evening. Back drops were effectively used with some palm trees to suggest a tropical setting in startling, though agreeable, contrast to the wintry weather outside.

Argentinita Entertains in Carnegie

Argentinita and her assisting artists returned to Carnegie Hall on Feb. 28 to present their usual entertaining evening of Spanish dances before a large and demonstrative audience. Six dances introduced earlier this season were included on the program: 'Orgia', danced by Pilar Lopez and Argentinita to music by Turina; 'El Pirope', danced by Argentinita and Antonio Triana; three 'Spanish School Dances'; 'Song and Xiringuelo'; the 'Bolero' from 'Dona Francisquita'; and the burlesque on non-Spanish imitators, 'Espagnolade'. Many of the old favorites of Argentinita's repertoire were also given.

As on previous programs there was singing by Miss Lopez and Argentinita as well as dancing. Carlos Montoya exhibited virtuoso achievements on the guitar, and Rogelio Manchado furnished strong-rhythmed piano accompaniments. The finest dancing of the evening was done by Mr. Triana in the exciting 'Polo' and 'Zapateado'. M.

Emily Roosevelt Joins Durieux Group at Its Second Concert

Durieux Chamber Music Ensemble, Willem Durieux, conductor, Assisting artists: Emily Roosevelt, soprano; Christine Phillipson, violinist; Eugene Limberg, violist. Town Hall, March 1, evening:

Concertante for Voice and Strings Mozart Adagio for Strings, Op. 11....Samuel Barker Triptych for Voice and Strings Vittorio Giannini Chaconne J. S. Bach

For the second time this season Mr. (Continued on page 26)





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PITTSBURGH HEARS VISITING SOLOISTS

Viola Mitchell and Eunice Norton Play Under Reiner— Stravinsky Is Guest

PITTSBURGH, March 5.—Viola Mitchell, violinist, playing the Bruch G Minor Concerto, and Eunice Norton, pianist, playing the Brahms D Minor Concerto, were soloists with Fritz Reiner and the Pittsburgh Symphony, having been called to replace Prokofieff and Enesco, both detained in Europe.

g,

Principal works played by the orchestra at these concerts were the Beethoven Fifth and Haydn C Minor Symphonies, Daniel Gregory Mason's Suite after English Folk Tunes, Debussy's 'La Mer', Berlioz's 'Roman Carnaval Over-

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The visit of Igor Stravinsky was a highlight of the season. He conducted his 'Apollon Musagète', 'Jeu de Cartes' 'Petruchka Suite' and the 'Firebird'. The Musicians Club gave a reception for him after the Friday night concert.

J. Fred Lissfelt.

APOLLO CLUB GIVES BROOKLYN CONCERT

Hannikainen Leads Boston Symphony—Melchior and Caldwell Heard in Academy Recitals

BROOKLYN, March 5.—The mid-Winter concert of the Apollo Club's sixty-second season attracted an audience of more than 2,000 to the opera house of the Academy on Feb. 20. Alfred Boyce conducted his ninety male singers in a miscellany of offerings ranging from Wagner to Sibelius, with native composers adequately represented. As guest artists Bartlett and Robertson, duo piano team, appeared. The club's accompanists were Theodore Schaefer, pianist, and Charles O. Banks, organist.

Graphically articulated readings of Sibelius's First Symphony and 'En Saga' were projected by Tauno Hannikainen, Finnish conductor, appearing as guest director of the Boston Symphony on Feb. 15. Beethoven's 'Leonore' No. 3 and Handel's Concerto Grosso for strings in D Minor were also heard.

The Institute series featured Lauritz Melchior, tenor of the Metropolitan Opera, in a recital on Feb. 21, with Ignace Strasfogel as accompanist. Christine Caldwell, Negro soprano of Milan, sang at the Academy on Feb. 22. Lyndon H. Caldwell was her accompanist. The event was a benefit for the Ashland Place Y.W.C.A. Branch.

Pius X School Choir Sings

Vocal treasures from Medieval and Renaissance times were superlatively well sung by the sixty girls making up the Piux X School of Liturgical Music at a concert under Institute auspices given at the Academy's opera house on Jan. 29. Mary Saunders conducted and Achille Bragers was organ accompanist.

Also under Institute auspices, a concert representing the best work in choral and instrumental music accomplished by pupils in the high schools of New York was given at the Academy on Jan. 24, under the general direction of George H. Gartlan, supervisor of music of the Board of Education.

At the Academy on Jan. 22 the Institute presented a concert of contemporary music by Stravinsky, Hindemith, Copland, Johnson and Ravel. The artists who took part were Webster Aitken, pianist; Frances Blaisdell, flutist; Max Hollander, violinist; Fritz Magg, 'cellist; Rose Martell, soprano, and Alexander Williams, clarinetist.

Continuing the policy of presenting contemporary American music on every program, the Brooklyn Chamber Music Society second concert at the Neighborhood Club on Jan. 16 included Charles Haubiel's Quartet for oboe, violin, 'cello and piano, titled 'In Praise of Dance'. The composer appeared as pianist. Participating artists were Augusta Schnabel-Tollefesen, piano; Carl Tollefsen and Alfredo Baldassari, violins; Nico Van Vendeloo, viola; Willem Durieux, 'cello; and Marcel Honoré, oboe. The concluding concert will be given on March 19.

FELIX DEVO

ST. LOUIS SUMMER OPERA ENLISTS TWO DIRECTORS

Jacob Schwartzdorf and Ray Sinatra to Share Podium—Jose Ruben to Stage Works

St. Louis, Mo., March 5.—The Municipal Opera Association recently announced a change in their musical





Ray Sinatra

Jacob Schwartzdorf

department for the summer season of 1940, with the engagement of two orchestra directors instead of a single leader as in former seasons. This change was made to obtain conductors in specialized fields.

Jacob Schwartzdorf, assistant director at the Municipal open-air theatre in 1937, 1938 and 1939, will conduct the operettas and light operas. Ray Sinatra will alternate in all of the lighter productions.

Jose Ruben, actor-director, has been engaged as stage director and additional works added to the season will include 'Naughty Marietta', 'Chocolate Soldier', 'Rio Rita' and 'Apple Blossoms'.

H. W. C.

ROCHESTER HAILS MAYNOR IN RECITAL

Soprano Makes First Local Appearance—Organ Concerts Begun

ROCHESTER, March 5.—On Feb. 23, the Rochester Civic Music Association presented Dorothy Maynor, the phenomenal young Negro soprano, at the Eastman Theatre. She was accompanied by Arpad Sandor. Her beautifully sung and well selected program made a deep impression on her audience.

The University of Rochester started a series of four Sunday organ recitals in Strong Auditorium on Feb. 18, presenting Carl Weinrich. On Feb. 25, Catherine Crozier was heard. On Feb. 20, the Eastman School of Music presented the Kilbourn Quartet.

On Feb. 26, the Women's Committee of the Rochester Civic Music Association presented Amparo Iturbi, pianist, in a benefit recital for the Rochester Philharmonic in Kilbourn Hall. Dorothy Fennell, violist, gave a recital at Kilbourn Hall on Feb. 19, under the auspices of the Eastman School of Music. She was accompanied by Ruth Northrup.

The Sunday afternoon musicale of the Monroe Golf Club of Pittsford presented a return engagement on Feb. 25 of the National Art String Quartet. The members are Charles Gigante and George Leedham, violinists; Leon Lenard, violist; and Louis Meltzer, 'cellist.

Jan Peerce, tenor, was presented at the Auditorium Theatre on Feb. 17, by the Jewish Big Brothers and Sisters Club.

The David Hochstein Music School

presented Alexander Leventon, concertmaster of the Rochester Philharmonic, Willem Versteeg, 'cellist, and George MacNabb, pianist, in a trio recital before a very cordial audience on Feb. 17.

The Rochester Civic Music Association presented Verdi's 'Il Trovatore' at the Eastman Theatre on Feb. 2 and 3.

Rose Bampton, soprano, headed the cast as 'Leonora'. Other visiting artists in the cast were Arthur Carron, tenor, as Manrico; Robert Weede, baritone, as the Count de Luna; Joan Peebles, contralto, as Azucena, and Eugene Lowenthal, bass, as Ferrando. Guy Harrison conducted the Rochester Civic Orchestra.

The Eastman School of Music presented Yves Tinayre, French music scholar and tenor, in Kilbourn Hall on Jan. 30, before an enthusiastic audience.

MARY ERTZ WILL

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NEW MUSIC: Easter Novelties, New Songs, Choral Works and Arrangements Issued

NOTEWORTHY NOVELTIES FOR EASTER SERVICES

N OVELTIES for Easter musical serv-N ices and concert programs include two new publications of distinctive quality of the Galaxy Music Corporation. One is 'An Easter Alleluia' by T. Tertius Noble for women's voices, which is planned for a full chorus in four parts and a semi-chorus similarly grouped, singing part of the time antiphonally and at other times together. There is an uplifting joyousness in the spontaneous music of this beautiful work and the experienced technique of the writing shows all the sensitiveness for richly sonorous vocal effects that has invariably marked Dr. Noble's choral compositions in the past. It provides groups positions in the past. It provides groups of women singers with opportunities of unique character. The performance time is given as four-and-a-half minutes.

In a quite different vein is Galaxy's 'Hungarian Boys Easter Carol' as freely arranged by Harvey Gaul for children's chorus and adult chorus of mixed voices. This skilfully wrought three-minute work has all the engaging charm of folk music and a naïve blending of sacred and secular words. The English version of the text

Then J. Fischer & Bro. publish a deeply impressive anthem, "A Song of Victory' by Alfred H. Johnson, for four-part mixed choir, and soprano solo, with text drawn from the Bible and the Russian liturgy, a composition in a fine, dignified ecclesiascomposition in a fine, dignified ecclesiastical style, and also a new seasonable organ work by Harvey Gaul entitled 'Children's Easter Festival'. This is a highly effective fantasia based on two churchly Easter carols, 'Puer nobis' by Praetorius and 'Arimethea' by Roper, and developed with the artistic acumen and resourcefulness characteristic of the composer.

characteristic of the composer.

The Arthur P. Schmidt Co. likewise lists both choral and organ novelties. 'Hail the day that sees Him rise', by T. Frederick H. Candlyn, is a sonorously exultant setting of the Charles Wesley hymn of the same name for four-part mixed choir, while for organists there are Two Meditations on Themes by Palestrina by Allanson G. Y. Brown. These are simple but dignified pieces of two pages each (published within one cover) based on the tunes known as 'He was crucified for us' and 'The strife is o'er'. This firm also re-issues under assigned copyright Eric H. Thiman's 'A Song of Praise', a fine Easter song for unison singing, with phrases aptly turned to suggest the bells the text addresses.

For strictly Lenter and Good Friday

For strictly Lenten and Good Friday purposes a new edition by John Finley Williamson of the 'Crucifixus' by Antonio Caldara (1670-1736) for sixteen-part chorus of mixed voices a cappella is brought out by G. Schirmer. The involved writing in this work may make it seem a formidable undertaking to many choirs, but just to become familiar with its chaste and lofty musical beauty cannot fail to be a rewarding experience in itself. Both the Latin text and an English version of it by Willis Wager are given. And from the Modern Music Press, of

Chicago, comes a new and well-made arrangement for three-part chorus (soprano, alto and baritone) of Tchaikovsky's appealing 'Legend' ('Christ when a child a garden made').



T. Tertius Noble

Frank La Forge

PINTO'S 'CHILDHOOD SCENES' TRANSCRIBED FOR TWO PIANOS

TO duo-pianists in search of novelties of instant appeal Octavio Pinto's of instant appeal Octavio Pinto's 'Scenas Infantis' ('Scenes of Childhood') commend themselves by virtue of their fresh, ingenious delineation of childish games and experiences. They are two-piano arrangements of the composer's set of short pieces of the same name for piano solo, made known to the American public by Guiomar Novaes, and in the transition to the larger medium the original pieces, delectable as they are, seem to have gained a still greater charm and piquancy. The publisher is G. Schirmer, Inc.

Mr. Pinto has transcribed the five pieces

of the set in a resourceful and individual manner, spreading them out, inevitably, over a wider keyboard range, and adding pinches of dissonance here and there with intriguingly spicy effect. While they are scarcely to be classed as difficult there is, at the same time, no element of juvenility in them from the standpoint of of playing. The titles reveal their character: 'Run, Run!', 'Ring Around the Rosy', 'March, Little Soldier!', 'Sleeping Rosy', 'March, Little Soldier!', 'Sleeping Time' (introducing calls of the cuckoo and the owl) and 'Hobby Horse'.

DISTINCTIVE NEW SONGS BY LA FORGE AND OTHERS

I N his latest song, 'Nelumbo', Frank La Forge has devoted his experienced compositional resourcefulness to creating an atmosphere of India inasmuch as the scene of the poem by Desire E. Shaw is laid in that country, where the sacred lotus flower is known by the name that gives to this song its title. He has succeeded admirably in evoking an exotic mood and an exotic spell, both in the vocal line and in the piano accompaniment, which is especially rich and colorful with its independent melodic ideas, its varied figurations and the suggestive gong effects that persist in much of it. This beautiful song, written for high voice, with a range from the lower E on the staff to A flat above, is one of the most noteworthy of Mr. La Forge's many contributions to the vocal literature of the solo voice. Carl Fischer, publisher of 'Nelumbo', has

also brought out two new songs by Gustav Klemm, 'Candles' and 'Tom Cats', which in this sharp contrast of mood and the equally felicitous results in both extremes demonstrate once more the versatility of this prolific composer. The first is a dis-tinctive setting for high voice of a poem of poignant sentiment by Nancy Buckley,

a setting that leaps to a dramatically passionate climax within a framework of nostalgic tenderness. 'Tom Cats', with words by Hugh Kenyon, is subtitled 'a feline fantasy' and has amusing touches of feline descriptiveness in the accompaniment, which develops a frankly war-like pictorial character where the two proud tom cats meet in battle on a moonlit night. Written in a medium range, it is a song that will undoubtedly become popular with men singers. It will appeal, too, to choruses of four-part male voices and mixed voices,

for which arrangements are also published.

And if 'Tom Cats' is, beyond all quibbling, a man's song so Genevieve Davis's

(Caprice' is just an analyzinda) 'Caprice' is just as exclusively a song for a woman singer. It is an effectively developed setting, both melodically and as regards the accompaniment, of words by the composer, which betrays the capriciousof a woman in love.

Still another novelty from the same firm is a 'Lullaby for a Doll', with both words and music by Frank J. Black, a simply and attractively expressed apostrophe to a beloved rag doll. Though written ostensibly for a high voice, its tessitura is within the range of most medium

NEW GALAXY MATERIAL FOR CHORAL SOCIETIES

A^{MONG} the new secular choral works published by the Galaxy Music Cor-poration is a 'Will o' the Wisp' for twopart chorus by Jesse Winne with both a melodic grace and a rhythmic lilt so in-gratiating as to ensure for it an especially widespread popularity. No difficulty is presented by this simply written chorus and the range for both voices concerned is a comfortable one, the upper voice not being required to go above E at any time. For the refrain an obbligato of effectively curved line for solo voice is added, but it is purely optional.

Of Two Swedish Melodies issued to-gether one is a gay and spirited 'Hiking Song' well arranged for four-part men's chorus by Channing Lefebvre and the other, a rousing 'Student Song' by Prince Gustaf for the same kind of ensemble, edited by Mr. Lefebvre. In the 'Hiking Song', which is a Swedish folk-tune with Swedish words by Olof Thunman and an English version of them by Fairfax Downey, the melody is given first to the first tenors and afterwards to the second tenors, agaist a "Falle-ra-la" accompaniment in an insistently driving rhythmic design in the other voices. For Prince Gustaf's fine 'Student Song', which is a straightforward four-part har-monization, Mr. Downey has again made an English version of the Swedish words by K. H. Sätherberg. All the fragrance of the 'Come, Gentle Spring' from Haydn's oratorio 'The Sea-

sons' is preserved intact in the admirably contrived arrangement Gwynn S. Bement has made for women's voices in three parts. This graceful chorus requires three minutes for performance.

Then in the field of sacred music the closing 'Alleluia' for four-part mixed chorus from Galaxy's excellent, recently published edition of Bach's Christmas can-tata, 'For Us a Child Is Born', with Eng-lish version of the text by Sidney Biden, is now issued separately.

NEW VIOLIN ARRANGEMENTS BY BOTH HEIFETZ AND SZIGETI

N the intervals between practising for I concerts, giving concerts and making movies Jascha Heifetz continues to find time to lengthen the long-since impressive list of his arrangements for the violin of material written for other instruments or the human voice, and of his personal editions of standard violin works.

The most recent additions he has made are the Wieniawski Caprice in E Major in an arrangement of his own that violinists will be sure to welcome and two transcriptions of songs by Stephen Foster, 'Jeanie with the Light Brown Hair', which lends itself felicitously to the violin, and 'Old Folks at Home', which is given richly sonorous tonal timbre.

Published like their predecessors, by Car Fischer, Inc., these bring the number o Mr. Heifetz's arrangements and transcrip tions for his instrument up to well ove

Another prominent violinist with a flair for transcribing effectively, Joseph Szigeti is also steadily extending the concrete evi dences of his activities in this field. A version for violin and piano of the 'Piedsen-l'air' from Peter Warlock's 'Capriol' Suite, made with his customary artistic taste, has just been brought out by Carl Fischer, in the 'From a Szigeti Program' Series, following closely upon his arrange ments of three other numbers from the same work, 'Basse-Danse', Pavane and 'Mattachins', published under one cover, and issued also as arranged by Mr. Szigeti for two violins and piano.

L.

-BRIEFER MENTION-

Juvenile Musical Plays:

'Play Day in Happy Holland', a juvenile operetta, with music by Edith Harrhy and verses and dialogue by Leila Pirani. A gay little play opera with well-designed music and a fanciful plot, with the scene laid in a square in a Holland town. So long

as the Dutch costumes are worn little is needed in the way of "props" (Marks).

'Thirty Minutes with Washington', a "dramatic musicale" by H. L. Bland. A further addition to the school series by the same author that already includes Mozart, Stephen Foster and Lincoln as protagonists. Two of Francis Hopkinson's protagonists. Two of Francis Hopkinson's songs, the minuet from Mozart's 'Don Giovanni', 'Sally in Our Alley' and 'Yankee Doodle' are among the musical numbers used. The characters include George and Martha Washington, Nellie Custis and Thomas Jefferson. Minute directions are given for all details of performance (Belwin).

'The Children's Victory', a song-play, with old German tunes, by Berta Elsmith. A charming little musical play concerning the way an old town was rescued by chil-dren during the Thirty Years' War, with better-than-the-usual dialogue, and sup-plied with attractive illustrations and a helpful diagram of the stage settings (C.

Fischer).

For Violin and Piano:

'Hora Spiccato', by Gregory Stone, with 'Hora Spiccato', by Gregory Stone, with bowings and fingerings by Efrem Zimbalist. An admirably contrived and brilliant piece on the perpetual motion order, with a contrasting Andante capriccioso section of somewhat Oriental complexion. For accomplished technicians. 'Yearning', by Carting Walther, An affective three-page Gustave Walther. An effective three-page piece of only medium difficulty, with a potent nostalgic appeal (G. Schirmer).

'Wayfaring', Op. 12, by Kathleen Richards. A pleasing and well constructed Andrew Control of the Control of th

dante con moto, easy to play. Four pages (London: Chester).

For Violin, or Viola, and Piano: 'I call to Thee', choral prelude by J. S. I call to Thee', choral prelude by J. S. Bach, and 'My inmost heart doth yearn', choral prelude by Brahms, admirably arranged for either violin or viola, with piano, by Hebert Templeman, with the string parts edited by William Primrose. Three pages each (London: Oxford. New York: C. Fischer).

Songs for Children:

Songs for Children:

'Our Songs' and 'Merry Music', two excellent and stimulating, linen-bound collections of songs of this and other lands arranged simply for children, without harmonizations, printed in bold type and charmingly illustrated in color on every page. The editors are Theresa Armitage, Peter W. Dykema and Gladys Pitcher and the illustrators, Esther Boston Bristol, Adelaide True, Charlotte Washburn, Joan Drew and Martha Powell Setchell. Each book ends with a little song play: 'Merry book ends with a little song play: 'Merry Music', with 'Our America', and 'Our Songs', with 'The Cobbler and the Elves', adapted from a folk music play by Berta Elsmith (Birchard) Elsmith (Birchard).

JUST ISSUED

MOTHER (high or medium) by RICHARD HAGEMAN

Mr. Hageman's newest song, suitable for Concert and Radio Appropriate for Mother's Day

DUSK IN THE GARDEN by CHARLES WAKEFIELD CADMAN (low or medium)

MAKE OF LOVE A LOVELY THING by WILLIAM ARMS FISHER

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SAN FRANCISCO HAILS SAN CARLO TROUPE

Visting Company Gives Eighteen Performances During Two-Week Engagement

SAN FRANCISCO, March 4.—The San Carlo Opera Company concluded a fortnight's engagement last night, with Carlo Peroni conducting 'Tosca', in which Bianca Saroya and Sydney Rayner won tremendous ovations.

The company gave eighteen performances in fourteen days, with Mr. Peroni conducting at all times. 'The Barber of Seville' had the biggest sale of any opera. 'La Traviata' with Lucille Meusel as Violetta, and 'La Bohème'. with Saroya and Rayner, vied with 'The Barber' in popularity. Mr. Kravitt's Mephistopheles in 'Faust' was another fine characterization and he had a San Francisco soprano, Livia Marraci, as the Marguerite in the first of two performances. Leola Turner sang the second. Miss Maracci did well and received hearty approval. She also sang Nedda in 'Pagliacci'. Performances were well above the average standard, partly because of the greatly improved tenor section, including Mr. Rayner and Dimitri Onofrei, both of whom were in better voice than when last heard.

A complete change from the announced program whereby familiar German and English songs replaced the unfamiliar French and Spanish works originally announced, was the only disappointment afforded by Marian Anderson's second concert, which drew 501 standees in addition to filling every available seat and extra chairs in the orchestra pit of the Opera House. Miss Anderson sang gloriously.

Henri Temianka Pleases

An impressive first appearance was that of Henri Temianka, violinist, who was visiting in San Francisco when the war broke out and was unable to return to Europe to fill engagements. He revealed a complete virtuoso equipment and sensitive musicianship. He maintained phenomenal purity of tone and intonation. Wesley Violette's 'Evocation' was a grateful composition in which the composer shared in the applause. Assisting Mr. Temianka, were Carl Feuerstner, pianist, a notably fine accompanist; and an excellent string quartet for the Schubert 'Rondo' accompaniment, which included Frank Hauser, Ferdinand Claudio, Lucien Mitchell and Cesare cluded Frank Ferdinand

Martha Graham brought her ballet satire 'Every Soul is a Circus' to the Curran Theater on March 3 under the management of Dorothy Pillsbury Stet-With Erick Hawkins as her excellent dance partner and a perfectly routined group assisting her, Miss Graham's newest creation proved an as-

tounding success. Also seen were 'American Document', 'Frontier', and a tounding success. new 'Columbiad'. Louis Horst was the musical director.

Two programs of Jewish music, one by the Jewish Folk Chorus of San Francisco and Oakland in the Veterans Auditorium, and one by Susie and Maurice Friedman at the Jewish Community Center, entitled 'Cavalcade of Hebrew and Jewish Music', have brought concert audiences music too little known.

Bernhard Abramowitsch, pianist, is giving a series of three recitals in his studio devoted to the ten Schubert sonatas for his instrument.

MARJORY M. FISHER.

LOS ANGELES SEES MONTE CARLO GROUP

Ballet Russe Returns for Ten Programs-Recitalists Add to Fortnight's Music

Los Angeles, March 5.-The Ballet Russe de Monte Carlo, sponsored by Hurok and L. E. Behymer, returned to the Auditorium for ten programs from Feb. 9 to 17. With Efrem Kurtz as musical director and Leonide Massine as artistic director, the group achieved some excellent work. There was scarcely an empty seat in the course of the engagement.

The Behymer management also brought another attraction, Raya Garbousova, 'cellist, and Donald Dickson, baritone, in their first appearances in Los Angeles. Rarely is a newcomer greeted so cordially as was the 'cellist, whose playing well merited the ovation she received.

Moritz Rosenthal, en route to Australia, gave a program of piano music in the Auditorium under the auspices of the Hollywood Committee for Democratic Action, with proceeds going to the Refugee Fund. The playing con-tained much of the fire and beauty of tone that has long characterized his interpretations. He was especially applauded for his playing of Chopin.

Martha Graham, assisted by Louis Horst as musical director, and a small group of dancers, came to town for a highly successful program in the Auditorium on Feb. 29. She repeated the highly interesting 'American Document', and gave a new number called Every Soul Is a Circus'. The company was greeted by a large audience quick to note the superior quality of work and to give due appreciation. HAL D. CRAIN

Gordon Quartet to Return to Music Mountain This Spring

The Gordon String Quartet, Jacques Gordon and Samuel Weiss, violins, William Lincer, viola, and Fritz Maag, 'cello, will go to Music Mountain, Falls Village, Conn., on April 1, to

Curtis Photo DUO-PIANISTS AND COMMUNITY CONCERT LEADERS

Vitya Vronsky (Seated), and Standing Behind Her, Victor Babin, Duo-Pianists, Who Gave a Recital in Reno as the Last Event of the Nevada Community Concert Association's Series on Feb. 19. Leaders of the Association Are (Left to Right) Samuel Platt, President, with Vronsky and Babin; Mrs. W. E. Corris; W. E. Corris; Mrs. T. H. Post; Leota Maestretti; Mrs. Fred Hertz; Dr. G. C. Steinmiller; Mrs. Parker Liddell; Mrs. Charles W. Mapes; T. H. Post, and James Santini. Other Officials of the Association, Not in the Picture, Are W. W. Hopper; Mrs. Robert Z. Hawkins, and Mrs. John A. Fulton

begin rehearsals for their eleventh consecutive summer season, which opens on June 9. Among the featured presenta-tions of their Summer programs will be the performances of the complete chamber works of Brahms. They will also prepare novelties for the Winter

STOKOWSKI'S TENURE ENDS IN LOS ANGELES

Plays Own Transcriptions at Final Pair of Concerts as Guest Conductor

Los Angeles, March 5.—With the close of Leopold Stokowski's tenure as guest conductor of the Los Angeles Philharmonic, Pantages Theatre in Hollywood, seems to have become the permanent abode of the organization's concerts. Mr. Stokowski appeared without soloist in his final pair of concerts on Feb. 22 and 23.

Stokowski's break with tradition in the seating arrangement of his musicians, with the brass and woodwinds in front of the strings, was the chief cause of comment, the general opinion being that it was beneficial for some works. One misses the rich flavor of the strings in such works as Beethoven's 'Leonore' Overture, No. 3, and in Schubert's 'Unfinished' Symphony, which were played on this occasion. Bach's great Passacaglia in C Minor, transcribed by Stokowski, brought out the full sonority of the orchestra.

A new work by Harl McDonald, for-merly resident of the Southland and now manager of the Philadelphia Orchestra, gave evidence of deep conviction and easy facility in achieving maximum orchestral effects. The composition, 'The Mission — San Juan Capistrano', has caught much of the spirit that seems to haunt these monu-ments of a long-lost era, and speaks of moods and impressions that are still perceived by the sensitive soul. It is strictly program music, but colorful and kind to the ear. It was received with genuine enthusiasm. Mussorgsky's 'Pic-

tures at an exhibition', in the Sto-kowski version, brought the program to a close. There were many recalls for the farewell appearance of the conductor. Albert Coates is next in line for the podium, continuing until the end of the season.

HAL D. CRAIN

Samuel Sorin Gives Detroit Recital

DETROIT, March. 5.-On Feb. 22 Samuel Sorin, twenty-year-old Detroit pianist, was presented by the Tuesday Musicale as guest artist, to receive an ovation for his brilliant playing of the Busoni-Bach Prelude and Fugue in D. His program also included the Franck Prelude, Chorale and Fugue; the Haydn Andante and Variations in F Minor; the Beethoven Rondo, Op. 129; Schumann's G Minor Sonata; 'Fileuse Pensive' by Rudolph Ganz, and Liapunoff's 'Lesghinka'. J. D. C.

Gustav Klemm Wins 'Etude' Contest

Gustav Klemm was recently awarded the \$250 first prize in the contest conducted by The Etude for the best piano composition in the modern American manner. The winning work was 'Three Moods and a Theme', which was chosen from the nearly 2,000 entries. Plans are being made to issue it in an orchestral

As sung, with great success, by B. GIGLI on his recent European tour

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J. FISCHER & BRO.

119 West 40th St. NEW YORK, N. Y.

Concerts in New York

(Continued from page 22)

Durieux and his group of string players provided an enjoyable evening of chamber music for their patrons, with a program that featured the Mozart Concertante, as arranged by the conductor, and the Giannini Triptych as the major works of this event. There was every evidence that the audience found great pleasure in the vari-

ous group performances.

In the set of three songs by Mr. Gian-nini, Miss Roosevelt, as soloist, solved the problems of maintaining the prevailing high tessitura and negotiating difficult intervals with admirable skill and knowing musicianship and invested her tones with telling vitality, at the same time conveying the spirit of each song with expertness and authority. In the first, as a matter of fact, the vocal part is merely incidental to the eloborate instrumental part but the taxing second song has pronounced vocal character and the third is a truly significant lyric utterance.

Of the purely instrumental works the music of the Mozart Concertante, in which Miss Phillipson, the first violin, and Miss Limberg, the first viola of the ensemble, acquitted themselves with great credit as the soloists, was the most delectable. The Barber Adagio also made its usual pleasing impression, but the Bach Chaconne, which had been arranged by Mr. Duriene which had been arranged by Mr. Durieux, proved to be absolutely unsuitable for the uses of a small string ensemble.

Thomas Sings Lieder Program

John Charles Thomas, baritone. Carroll Hollister, accompanist. Town Hall, Feb. 25, afternoon:

Sonorous vocalism rewarded the large audience attending Mr. Thomas's Lieder program, the fourth in his series devoted to the songs of five nations. The baritone was in unusually fine voice, the evenness of his scale and the richness of his top tones were well worthy of the applause they called forth. Schubert's 'Nacht und Träume' has rarely been heard to better effect for quality, the same might be said of Brahms's 'Botschaft' and 'Waldeinsam-keit'. The firest singing of the afternoon of Brahms's 'Botschaft' and 'Waldeinsam-keit'. The finest singing of the afternoon perhaps was done in the Mahler 'Lieder eines fahrenden Gesellen'. These songs lie high, and require secure breath and pure tone. Mr. Thomas is abundantly equipped to meet these demands.

Whether Mr. Thomas was always as effective an interpreter as he was singer.

whether Mr. Thomas was always as effective an interpreter as he was singer was another question. The chief difficulty was one of rhythms. Sometimes he retarded the pace of a Schubert or a Brahms song to such an extent that the line was all but lost. 'An die Musik' and 'Schwesterleis' ware appropriate of this Houseyer. terlein' were examples of this. However, it was in his singing of 'Vergebliches Ständchen' and 'Der Erlkönig' (both better suited to the female voice) that the most serious questions were raised. The one was taken altogether too fast and in farcical mood. The whispered close of the other subtracted much of its musical feeling without heightening its dramatic impact. Among the Wolf songs 'Der Rattenfänger', sung without undue effort to emphasize its humorous quality, was particularly successful. The accompaniments of Mr. Hollister were excellent, particularly in view of the rapid adjustments he was called upon to make.

Clyde Keutzer Sings in Town Hall

Clyde Keutzer, tenor, who appeared in the Town Hall last season, gave a recital in the same auditorium on the evening of Feb. 20, with Felix Wolfes at the piano. Mr. Keutzer again impressed by his artistic intention rather than by his natural equip-ment or training. His program included

three of the Biblical Songs of Dvorak, a group by Wolf, a group in French and a new cycle by Mason, entitled 'Songs of Life and Love'. The final group was in English. Mr. Wolfes at the piano drove rather than accompanied.

Coté Vandermark Makes Debut

Coté Vandermark, soprano. Celius Dougherty, accompanist. The Town Hall, Feb. 25, evening:

This was Mme. Vandermark's American debut. She is said to hold a position of eminence among recitalists in her native Netherlands. The voice is one of pleasing quality in its middle and lower reaches, less so above the staff where the production was doubtful and the pitch not invariably accurate. There was also a certain monotony of style. Her diction was clear and she must be credited with a sincere if not a penetrating attitude to her songs. Celius Dougherty played very beautiful accompaniments.

John Marcello Sings in Carnegie Hall

John Marcello, bass, appeared in Carnegie Hall on the evening of Feb. 24, making his debut locally. The singer, who revealed a voice of good natural texture, warmth, and one possessed of sonority, but faultily produced, sang music by Beethoven, Scarlatti, Giordani, Marcello, arias by Verdi, Thomas, Halévy and pieces by Tosti, Denza, Eisenstein, Stroumbouli, Carreri, and Varvogli. Irene Paulsen was the accompanist.

Anna Grossman Gives Third Recital

Anna Grossman, pianist, gave her third recital in the auditorium of the New School for Social Research on the evening of Feb. 24. The program, of large proportions, included Bach's C Minor Fantasia and Prelude and Fugue in A Minor; Brahms's Handel Variations, a group of Brahms's shorter works and a group of Chopin. Miss Grossman's Bach was especially well played and she brought out the varied intentions of Brahms in the well-contrasted group of his works. The Chopin B Minor Scherzo which closed the list was particularly well done. Her audience was an appreciative one throughout the evening.

Olga Paul Gives Benefit Recital

Olga Paul, billed as a "mezzo-contralto", gave a recital in the Carnegie Chamber Music Hall on the evening of Feb. 16, for the benefit of the Pioneer Women's Organization, with Dr. Otto Janowitz at the piano. Miss Paul's program included a group by Schubert, and one by Erich Wolff, Sibelius and Hugo Wolf, as well as classical airs in Italian, a Folk song group and one in English. There was a large audience which applauded Miss Paul's large audience which applauded Miss Paul's singing with enthusiasm.

Emanuel Vardi Gives Viola Recital

Emanuel Vardi Gives Viola Recital
Emanuel Vardi, a member of the viola
choir of the NBC Symphony, gave a viola
recital in the Carnegie Chamber Music
Hall on the evening of Feb. 26, with Vivian
Rivkin at the piano. Mr. Vardi offered
Brahms's Sonata in E Flat, Op. 120, No.
2; five excerpts from Vaughan Williams's
Viola Suite and shorter works by Russato,
Paganini, Falla and others, concluding
with a 'Rhapsodie Poem' by George
Steiner. Mr. Vardi demonstrated all the
possibilities of the somewhat neglected instrument and his tone brought out all its strument and his tone brought out all its luscious qualities. The two Caprices by Paganini were especially well received. large audience was highly appreciative of Mr. Vardi's playing.

Rita Sebastian Sings

Rita Sebastian, contralto, with Edna Sheppard at the piano, gave a recital in Carnegie Chamber Music Hall on the eve-

Concerts in New York, March 11-25

Town Hall Events

March 11, evening: Povla Frijsh, soprano

12, evening: New York Philharmonic Symphony String Quartet

13, afternoon: (5:30 p.m.): Harriet D. Johnson, 'The Oratorio', Layman's Music Courses

13, evening: Kirsten Flagstad, soprano

14, afternoon: Igor Stravinsky and members of Boston Symphony in all-Stravinsky program

15, evening: Marcus Gordon, pianist

16, afternoon: Dorothy Gordon, folksong recital

16, evening: The University Singers

recital

16, evening: The University Singers

17, afternoon: Harriet Cohen, pianist

17, evening: To be announced

18, evening: José Figueroa, violinist

19, evening: Rose Kunst, soprano

20, afternoon (5:30 p.m.): Olga Samaroff

Stokowski, "The Symphonic Poem',
Layman's Music Courses

20, evening: Louis Kaufman, violinist

23, evening: Johann Singer, pianist

23, afternoon: John Charles Thomas, baritone

25, evening: To be announced

Carnegie Hall Events

evening: Artur Rubinstein, pianist evening: Fritz Kreisler, violinist evening: New York Philharmonic March 11, 12, evening: Fritz K 13, evening: New

13, evening: New York Philharmonic Symphony
14, evening: Boston Symphony
15, afternoon: New York Philharmonic Symphony
16, afternoon: Boston Symphony
16, evening: Concert under auspices (New York Schools of Music 17, afternoon: New York Philharmonic Symphony
17, afternoon: New Friends of Music 17, evening: 'Evening of Premieres'—excepts from new operas

17, evening: 'Evening of Premieres'—excertps from new operas 18, evening: National Orchestral Associa

18, evening: National Orchestral Association
19, evening: Philadelphia Orchestra, Stokowski conducting
20, afternoon: New York Philharmonic Symphony
21, evening: New York Philharmonic Symphony
23, evening: Workmen's Circle Chorus
24, afternoon: New York Philharmonic Symphony
24, evening: Marian Anderson, contralto
25, evening: Finnish Benefit Concert

ning of Feb. 19, opening her program with a chant of the Fourth Century, sung un-accompanied, 'Hodie Christus Natus Est'. A Spanish Renaissance Ballade, and music A Spanish Renaissance Ballade, and music by Purcell, Francesco Cavelli and Jacopo Peri followed. Her second group was devoted to Lieder, two by Schubert, two by Liszt, and one each by Hugo Wolf and Strauss. Contemporary works by Bloch, Saminsky, Schönberg, Liebling, Ward, La Forge, Enders, Ganz and Cadman completed the list. There was a friendly audience on hand and Miss Sebastian was the recipient of flowers and applause for her recipient of flowers and applause for her interpretations.

Carina Orasto Sings Weber Songs

Carina Orasto, Finnish soprano, gave a program of eight songs by Carl Maria von Weber in the Carnegie Chamber Music Hall on the evening of Feb. 28. Richard Poate Stebbins, author and lecturer, gave brief historical discussion before Hans Schimmerling, who was the accompanist. Included were "The Norn of Time', 'My Colours', 'Love's Secrets', 'The Devoted Maid', 'Wisdom', 'The Violet Valley', 'The Maiden to the First Snowdrop' and 'Elfsong', all sung in English translations. and 'Elfsong', all sung in English transla-tions by Miss Orasto, Romulo Ribera, violinist, was the assisting artist.

Musicians Appear in Aid of Ort-Labor and People's Committee

For the benefit of Ort-Labor and Peo-Por the benefit of Off-Lagor and Feo-ple's Committee, a concert was given in Carnegie Hall on the evening of Feb. 27, by Jan Kiepura, tenor, and Harriet Hen-ders, soprano, both of the Metropolitan Opera, and Luboshutz and Nemenoff, duopianists.

The program began with an arrange-ment of the Overture to 'The Marriage of ment of the Overture to 'The Marriage of Figaro' for two pianos; and Variations by Saint-Saëns on a theme by Beethoven. Following this, Miss Henders sang arias from Dvorak's 'Rusalka' and Rimsky-Korsakoff's 'The Bride of the Tsar'. Mr. Kiepura sang arias from 'Werther', 'The Pearl Fishers' and 'Martha', as well as songs by Buzzi-Peccia and Rossini. Following the intermission Miss Henders sang a group of songs by Hageman. Clokey lowing the intermission Miss Fichidels sang a group of songs by Hageman, Clokey and Grieg. The pianists then contributed works by Mussorgsky, Cui and others, and Mr. Kiepura closed with arias from 'Helke' and 'La Bohème', and 'Kujawiak', by Wieniawski.

American Ballad Singers Make Debut

The American Ballad Singers, Elie Singmeister, leader, made their first appearance in the Town Hall on the evening of Feb. 18, under the auspices of the Flatbush Arts Theatre. The singers include Ruth Fre-mont and Helen Yorke, sopranos; Evelyn MacGregor, contralto; Karl Rogers, tenor, and Earl Waldo, bass. Janos Scholz, 'cel-list, and Ralph Kirkpatrick, harpsichordist, assisted on this occasion.

While the greater part of the music offered was of an archeological rather than

an aesthetic appeal, the excellent manne of its presentation made the entire prograr of high interest. The group sat around table after the manner of The Englis Singers. 'David's Lamentation' by William Billings and an 'Ode to Science' by Rey Jezaniah Sumner were both of the typ in which our forbears reveled. The Follmusic, more naive in type, was vastly mor interesting. There were also street crie from various parts of the country. Mr from various parts of the country. Mr Singmeister has done a valuable work is assembling and training the group which also does valuable work in presenting this music so well.

Dorothy Hosier Sings

Dorothy Hosier Sings

Dorothy Hosier, a young soprano from Scranton, Pa., gave her first New Yorl recital in the Carnegie Chamber Music Hall on the evening of March 1. Shogan her program with a group of work by Handel, Cavalli and Pergolesi, proceeding to Lieder by Schubert and Brahms 'Elsa's Traum' from 'Lohengrin', by Wag ner, 'Romance' by Debussy, Poulenc's 'Air Champetre', 'Depuis de jour' from Chapentier's 'Louise', and a group of contemporary works, completed the well contrived program. William Tarrasch was a the piano.

Raoul de Verneuil Sings at Master Institute

The spirit of Incan mythology and folklore was evoked in a concert of works by the Peruvian composer, Raoul de Verneuil, given in the Little Theatre of the Master Institute on the evening of Feb. 4
From an introductory talk by Gilbert Chase it was learned that Mr. de Verneuil was born in Lima, and studied there with Villalba Muñoz, continuing in Paris with A. Bloch and Dallier. In his compositions he attempts to evoke traditions and atmoshe attempts to evoke traditions and atmos-phere of his native country without actu-

phere of his native country without actually borrowing from folk-music.

Ruth Pasternack, pianist, opened the program with an 'Etude' and a 'Sonatina Peruana' from the cycle 'Isla del Sol' Three songs were then sung by the soprano, Catherine Reiner, accompanied at the piano by Norman Secon. The first, 'El Caballero', evoked the spirit of the Conquistadores, while the other two, with texts by the composer, depicted scenes of Peruvian Indian life. Making exceptional demands on the singer, these songs were demands on the singer, these songs were

demands on the singer, these songs were admirably interpreted.

Another group of piano solos by Miss Pasternack presented 'Colinas', a wedding dance, and two ritualistic dances, 'Boa' and 'Puma'—these being animalistic demi-gods of the Incan mythology. The program concluded with the String Quartet No. 2 in three movements, played by the Dorian String Quartet (Alexander Cores and Harry Friedman, violins; David Mankovitz, viola, and Bernard Greenhouse, 'cello). This is a work of strong character, with This is a work of strong character, with energetic themes set off by a contrasting section in pastoral mood.

ction in pastoral mood.

The hall was filled by a cordially appre
G. ciative audience.

Four Charter Members of the Chaminade Club of Jackson, Miss., the Oldest Music Club in the State, Which Recently Observed Its Thirty-Seventh Anniversary, Are Marie Henry (Left), Mrs. John B. Hutton (Center), Mrs. John T. Caldwell (Right), and Mrs. A. F. Hawkins at the Piano

Jackson, Miss., March 5.—The Chaminade Club of Jackson, the oldest musical club in the state, recently celebrated its thirty-seventh anniversary with a musical tea at the Federation Club House. The club was organized in 1903 by Ann Mims Wright and Marie Henry, joining the National Federation of Music Clubs immediately.

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It has long been a power in the musical life of Jackson, sponsoring musical attractions and organizing Junior Clubs. The greatest achievement has been the gift of two scholarships, through the Mississippi Federation of Music Clubs, in memory of Mrs. Wright, and in honor of Miss Henry. By means of these, worthy and talented musicians may further their studies.

KANSAS CITY HEARS "HI-JINKS" CONCERT

Orchestra Conducts Conductor at Event—Hofmann Soloist in Eighth Pair of Programs

Kansas City, Mo., March 5.—The second annual Hi-Jinks event drew an audience of about 1,200 people to Music Hall on Feb. 17. Parting curtains revealed Karl Krueger as 'cello soloist, directed by his entire orchestra, each member beating time for Saint-Saëns's 'The Swan'. Mr. Krueger, who formerly toured Europe and South America as solo 'cellist, on this "Jinks" occasion, did nothing to please his maestri. Other numbers caused equal hilarity, particularity the group of business men, directors on the Philharmonic board, who vied, conducting the orchestra, for batonistic honors. Henry J. Haskel and Cliff Jones tied in the applausive voting, Mr. Jones winning the blue beribboned baton by the toss of a coin.

And so far into the night which ended in dancing, to the accompaniment of Sol Bobrov and Carl Schinner's orchestras.

The peak of the music season was reached at the eighth pair of subscription concerts, by the Kansas City Philharmonic on Feb. 1 and 2, in Music Hall. Josef Hofmann played the Chopin E Minor Concerto with superlative artistry, with Karl Krueger, conductor, and orchestra, collaborating to make the performance a memorable event. A high plane was also reached in the performance of Sibelius's Second Symphony, Overture to Smetana's 'The Bartered Bride' and Strauss's 'Til Eulenspiegel'.

Philharmonic Revives Goldmark

The ninth pair of subscription events brought the Brahms Variations on a Theme by Haydn, Goldmark's 'Rustic Wedding' Symphony, Overture to Wolf-Ferrari's 'The Secret of Suzanne' and Rimsky-Korsakoff's 'Spanish Caprice', a brilliant close, with applause for solo passages being accorded Samuel Thaviu, concertmaster; Lois Craft, harp; Loyd Rathbun, oboe; Ernest Guntermann,

flute; Franklin Stokes, clarinet; William Hinshaw, horn, and Harold Newton, viola.

A feature of the final matinee subscription series was an interesting performance of Eric DeLamarter's symphony, 'After Walt Whitman', with the composer, former associate conductor of the Chicago Symphony, conducting. Mr. DeLamarter, who dedicated the opus to Karl Krueger, revised the third movement for this performance, the thematic material having been drawn from "rag" tunes, songs of southern mountains and cowboy songs from the Southwest. The work, which was enthusiastically received, is a valuable addition to the growing list of contributions to music in the American idiom.

The final concert of the "Pop" series on Feb. 5, in Music Hall, brought to the city as soloist Norma Krueger, pianist, sister of Karl Krueger, conductor. Miss Krueger, playing Dohnányi's 'Variations on a Nursery Tune', established herself as a musician of high standards. The capacity audience left no doubt of its pleasure in the performance, recalling Miss Krueger many times, the artist rightly sharing her ovation with her brother and the orchestra. Requests formed the remainder of the program.

Blanche Lederman

ORCHESTRA AND CONCERT EVENTS ATTRACT DALLAS

Paul Van Katwijk Is Soloist with Houston Symphony — Jeanette MacDonald Appears

Dallas, Tex., March 5.—Dr. Paul Van Katwijk, dean of music at Southern Methodist University, appeared as soloist with the Houston Symphony in Houston on Feb. 19, playing the Schumann A Minor Concerto. As an encore the conductor, Ernest Hoffmann, handed over his baton to Dr. Van Katwijk to conduct his own composition, 'Hollandia Suite'.

The Museum Sinfonietta, conducted by Arnot Bouton, continues to please Sunday afternoon groups at Dallas Museum of Fine Arts each Sunday afternoon. Recent soloists have been Robert Lee, pianist, and Laura Twist, harpist.

On Feb. 15, at Fair Park Auditorium, Jeanette MacDonald, soprano, gave her first program locally, before a large and enthusiastic audience. Her program included songs by Mozart, Schumann, Hugo Wolf, Foster, Granados, Werkerlin, Gounod, Hüe, Debussy, Hageman, Woodford-Finden, Lehmann, Ronald, and Gene Raymond, her husband. Her most efficient accompanist was Giuseppe Bamboschek, who was also heard in a Chopin group. This attraction was under the local management of Frances Potter Hauser.

The Ballet Russe de Monte Carlo appeared here for the sixth time on Feb. 20, at Fair Park Auditorium under the local management of Mrs. John F. Lyons. The program included 'Le Lac des Cygnes', 'Ghost Town', an American Folk Ballet, 'Bacchanale', and 'Capriccio Espagnol'.

M. C.

Alec Templeton Heard Extensively

Since Sept. 25, when he began his new radio program, 'Alec Templeton Time', Alec Templeton, pianist, has played more than sixty concerts throughout the United States and Canada. Recent concerts in Aurora and Joliet, Ill., and in Kokomo and LaPorte, Ind., increased the total to sixty-six. Swelling the number considerably will be Mr. Templeton's Western tour, which opened recently and will last for six weeks.

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DENVER WELCOMES VISITING ARTISTS

Marian Anderson, Harold Bauer and Jascha Heifetz Draw Large Audiences

DENVER, Colo., March 5.—On Jar. 30 Pro Musica presented Harold Bauer in a piano recital to a capacity audience at

the Broadway Theatre.

Marian Anderson, under the management of Oberfelder-Slack, attracted the largest audience of the season to the Municipal Auditorium on Feb. 3.

Oberfelder-Slack presented Heifetz as the third artist in their subscription series at the Municipal Auditorium on Jan. 16 before an audience that overflowed on to the stage.

Denver has also been blessed with two fine traveling A Cappella Choirs. On Feb. 8 the St. Olaf Choir, conducted by Dr. F. Melius Christiansen, appeared at the Municipal Auditorium before an enthusiastic audience that comfortably filled the building; and on Feb. 17 the Westminster Choir, directed by Dr. John F. Williamson, made its first appearance in Denver at the Central Presbyterian Church.

Nelson Eddy gladdened his fans at the Municipal Auditorium on Feb. 21 under the banner of Oberfelder-Slack. Every seat in the house was sold, with as many standees as the law would allow.

JOHN C. KENDEL

BOSTON CIVIC MEN HEARD

Wagner Conducts with Allen as Soloist -Youth Concerts Continue

Boston, March 5.-The Boston Civic Symphony, Joseph Wagner conductor, has offered its first concert of the season, with Harold Morris as piano soloist. Paul Allen, chairman of the board of directors, led the group in the Andante Doloroso from his own 'Piccola Suite' in memory of Augustine Rafter, a member of the board from 1924 to 1939. Other works included music by Weber, Bainbridge Crist, Borodin, Rubinstein, the Beethoven 'Emperor' Con-

certo and the Tchaikovsky 'March Slav'.
The Youth Symphony Concerts continue under the baton of Wheeler Beckett. The co-operation of seventy members of the Boston Symphony is appreciated by all Bostonians interested in this worthwhile movement to bring symphonic music within reach of young people of the secondary schools of this city and vicinity.

G. M. S.

VIOLINIST AND FOUNDER OF ILLINOIS CLUB Albert Spalding with Mrs. Chandler Starr, Founder and President Emeritus of the Rockford, III., Men-delssohn Club

PLAYING in the Mendelssohn Club Community Concert series in Rockford, Ill., on Feb. 8, Albert Spalding, violinist, was a guest at the home of Mrs. W. E. Hinchcliff and Mr. and Mrs. Edward Hinchcliff, where the photograph with Mrs. Starr was taken. Mrs. Starr founded the club on Oct. 4, 1884, and its subsequent success has been attributed by members to her "vision, wise counsel, loving leadership and constant inspiration". She has been president emeritus for the

last three years.

The club's course this season, in addition to Mr. Spalding, includes Gladys



John Brownlee, Simon Swarthout,

Barer and Marian Anderson.

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TWO-PIANO ARTISTS PLAY IN CINCINNATI

Bartlett and Robertson Are Soloists with Symphony Led by Goossens

CINCINNATI, March 5.—The pair of concerts on Feb. 23 and 24 offered interesting orchestral music, as well as an inimitable piano team, Bartlett and Robertson.

As to the orchestral portion of the program, there was a most gratifying performance of the much beloved symphony in D Minor of Franck, and a work not so great but interesting, by Ireland, a Concertino Pastorale, for string orchestra. The Ireland composition is in three parts, Eclogue, Threnody and Toccata. As explained by Mr. Goossens, the Eclogue is a pastoral setting and the Threnody, a lamentation. The work is adequate in melodic content and the orchestration is excellent.

The pianists were heard in a Bach Concerto No. 1 in C Minor for two pianos and orchestra, and in a Bliss Concerto, as well as in several twopiano arrangements of pieces which they graciously offered as encores. The work of the piano team was outstanding for its superb co-ordination. It was difficult to tell which of the pianos was playing the leading melody and which supporting. However, they might have chosen numbers which would have been more complimentary. The Bliss Concerto left us a little puzzled. The encores, however, were exquisitely played.

An orchestral program devoted exclusively to the works of Tchaikovsky, in commemoration of the centenary of his birthday, was presented by the Cincinnati Symphony under Eugene Goossens, for the fourteenth pair of concerts in Music Hall on Feb. 16 and 17.

The orchestra was in excellent form and an exceptionally fine performance of the 'Pathétique' Symphony was the result. Thanks to the intelligent direction of Mr. Goossens, the composition was played in a sincere fashion with no suggestion of over-dramatization. The Suite No. 3, in G, Op. 55, not so familiar as the symphony, was indeed enjoyable and hore again, the ensemble joyable and here again the ensemble work was of the best. The Overture-Fantasia, 'Romeo and Juliet', is still pleasant music, even though a portion of it has suffered the ignominy of being

used for a popular song.
On Feb. 26 the orchestra went on tour. It will play in ten different southern cities; Louisville, Ky., Oxford, Miss.; New Orleans, La.; Mobile and Montgomery, Ala.; Tallahassee and Jacksonville, Fla.; Knoxville, Tenn.; Roanoke and Blacksburg, Va. Their next appearance in Music Hall will be on March 15 and 16.

VALERIA ADLER

Angna Enters to Appear in Hawaii Following her tour of the Pacific Coast in March, Angna Enters, dance mime, will go to Hawaii for her first appearance in the Pacific islands. An exhibition of her paintings is now being held in the Honolulu Academy of Art.



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GOLSCHMANN OFFERS TWO NOVEL WORKS

Rosenthal's 'Jeanne d'Arc' and Valenti-Tinayre Concerto Played in St. Louis

St. Louis, March. 5.-The thirteenth pair of symphony concerts on Feb. 9 and 10 was made significant by the first local performance of Manuel Rosenthal's Jeanne d'Arc', based on five passages from Joseph Delteil's book by the same name. The dramatic and human elements of the five scenes were masterfully presented under the baton of Vladimir Golschmann, and the orchestra rose to superb heights in playing a most complicated score. The soloist was Ruth Posselt, playing the Dvorak Concerto for violin and orchestra in A Minor, Op. 53. Displaying a finely developed technique and surety in enunciation of the melodious theme of this work, Miss Posselt was warmly received. The program opened with a delicate and finely knit performance of Mozart's 'Eine Kleine Nachtmusik'.

Horowitz Is Soloist

After a short tour, the orchestra returned for a pair of concerts on Feb. 23 and 24, which in brilliance of performance has not been surpassed this season. Mr. Golschmann presented for the first time in America, a transcription of Giuseppi Valenti's Concerto Grosso, Op. 11, No. 7, for string orchestra, by



Stephan HERO Violinist

OHLIN

Soprano





Giuseppe
BALESTRIERI
Tenor

Ardelle WARNER





Foster
MILLER
Bass-Baritone

DRITTELL
'Calliet



Yves Tinayre. The work, dedicated to the St. Louis Symphony, abounded in profound and melodious passages, which the string sections performed with rare clarity and the Fuga, the final movement, rose to a powerful climax. A distinguished performance of Brahms's Symphony No. 3 in F by Mr. Golschmann followed. After intermission, Vladimir Horowitz thrilled the audience with his playing of Rachmaninoff's Concerto No. 3 in D Minor, Op. 30. After an absence from the city of six years, Mr. Horowitz returned to hold his audiences breathless with his superlative technique and sensitive interpretation. He was recalled time after time and with Mr. Golschmann and the orchestra took many bows.

chestra took many bows.

The third popular concert of the season took place on Feb. 20 before a capacity house. Mr. Golschmann arranged and directed an appealing program containing the overture to Humperdinck's 'Hansel and Gretel'; two movements from the 'New World' Symphony by Dvorak; Introduction to 'Khovantschina' by Moussorgsky; 'The Last Spring', by Grieg; 'Finlandia' and 'Valse Triste' by Sibelius, and 'The Blue Danube'. Three encores were demanded.

Minneapolis Men in Visit

For the fourth concert the Civic Music League, patrons heard the Minneapolis Symphony in a fine program in the Municipal Opera House on Feb. 13. It was their first appearance here in many years and afforded local music lovers an opportunity to glimpse the conducting of Dimitri Mitropoulos. Beethoven's Overture, 'Leonore', No. 2, opened the program, followed by the master's Symphony No. 6. The symphony rather lagged at times and it remained to the last half of the program containing Dukas's dance poem, 'La Peri', and Mr. Mitropoulos's transcription of the Fantasie and Fugue in G Minor by Bach, to arouse great respect for the virtuosity and capabilities of both orchestra and conductor. There was delicacy in treatment of the Dukas work, and the Bach transcription, a very heavy orchestration, clearly demonstrated the orchestra's power and coordination.

Willem Noske to Appear in Romania

Willem Noske, Dutch violinist, was to sail for Europe on March 9, He is scheduled for appearances during April, May and June as soloist and in several Romanian cities, including an appearance with the Bucharest Philharmonic. He will also be heard in Holland and Belgium. In July, Mr. Noske will return to the United States where he will begin his second American tour.



HANSON CONDUCTS

Civic Orchestra Begins Series with Eastman School of Music Soloists

ROCHESTER, March 5.—On Feb. 22, Dr. Howard Hanson conducted the Rochester Civic Orchestra in Kilbourn Hall in the first of a series of concerts in which senior students of the Eastman School of Music appear as soloists. Those taking part were Donald Pearson, organist; Dorothy Fennell, violist; Earl Schuster, oboist; Herbert Brill, violinist; Sarah Best, soprano; and Nathaniel Patch, pianist.

Nathaniel Patch, pianist.
On Feb. 19, Major John A. Warner played a Rachmaninoff Piano Concerto with the Rochester Civic Orchestra, Guy Fraser Harrison, conductor, at the Sunday evening "Pop" concert.

Guy Fraser Harrison, conductor, at the Sunday evening "Pop" concert.

Paul White conducted the Eastman School Symphony at the Eastman Theatre before a large audience on Feb. 13. The program included Handel's Concerto Grosso in F, Chausson's Symphony in B Flat, and Strauss' 'Emperor' Waltz.

The Rochester Philharmonic, with Guy Fraser Harrison conducting, with Bartlett and Robertson, duo-pianists, as soloists, was heard by a large audience on Feb. 8 at the Eastman Theatre.

The Rochester Philharmonic under José Iturbi, conductor, was heard in a varied program on Feb. 15, at the Eastman Theatre, with the Brahms Second Symphony as a major offering.

MARY ERTZ WILL

A Correction

The caption on page thirty-nine of the Feb. 25th issue of Musical America, which appeared under the photograph of a party given by Cities Service, following a broadcast, conveyed the impression that the Cities Service program had completed its third year on the air. The program has completed its thirteenth year, and the party marked the completion of Lucille Manners's third year with the program, and was given for her by the company in that observance.

Naoum Benditzky to Resign from Gordon String Quartet

Naoum Benditzky, 'cellist, left New York on March 1 for his final tour as a member of the Gordon String Quartet. He will resign from the ensemble at the close of the season. Mr. Benditzky's plans for the future will be announced shortly.

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PIANIST-COMPOSER IN TEXAS

Josef Wagner, Pianist-Composer, and Mr. and
Mrs. Ernest Powell, in the Studio of the Ernest
Powell School of Music at Marshall, Where
Mr. Wagner Recently Gave His First Piano
Recital in the Great Southwest

MARSHALL, TEX., March 5.—Josef Wagner, pianist and composer of New York, was presented in his first concert in the Southwest, at Marshall, by Mr. and Mrs. Ernest Powell, on Feb. 18, at the Ernest Powell School of Music. Mr. Wagner was greeted by an audience from fifteen towns and cities of East Texas, Northwest Louisiana, and Arkansas. After a program of classical and modern selections, he played three encores.

Dorothy BAKER

Soprano





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Baritone

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DETROIT SYMPHONY AIDED BY SOLOISTS

Novaes Plays Franck Variations with Symphony-Wagner Program Enlists Lehmann

DETROIT, March 5.—For the regular Thursday night subscriptions of Feb. 13 and 29, the Detroit Symphony had as guests Guiomar Novaes and Lotte Lehmann.

At the earlier concert, Mme. Novaes played Franck's Symphonic Variations for piano and orchestra, and Falla's 'Nights in the Gardens of Spain', both inspiring examples of the Brazilian pianist's virtuosity. The orchestral part of the program included Gretchaninoff's Theme and Variations, which was given added point by the presence of the composer in the audience. Rounding out the program, which was conducted by Franco Ghione, were the Overture to 'The Magic Flute', of Mozart; 'Two Slavic Dances', of Dvorak, and the Symphonic episode from Zandonai's 'Romeo and Juliet'.

Mme. Lehmann's great tenderness and warmth of voice was heard in three arias on an all-Wagner program, with Ghione again on the podium on Feb. 29.

Mr. Ghione chose four excerpts from the 'Ring' operas in the latter part of the concert; they were, in order, 'En-trance of the Gods Into Walhalla', 'Ride of the Valkyries', 'Forest Mur-murs' and the 'Funeral March' from 'Götterdämmerung'.

Mme. Lehmann's contributions were 'Dich Teure Halle', from 'Tannhäuser'; 'Elsa's Dream' from 'Lohengrin', and the 'Love Death' from 'Tristan'. Completing the program orchestrally, were the Prelude to Act III of 'Lohengrin';

'Good Friday Music' from 'Parsifal' and the Prelude to 'Die Meistersinger'.

A city-wide drive by a group of citizens headed by Edgar A. Guest, was successful in eliminating a deficit of \$46,000 which threatened the symphony season with an early closing. At the same time, a new organization, Friends of the Detroit Symphony, was organized, in which 100,000 members are to be sought with dues of as low as \$1 annually. Early reports on the drive for members revealed an immense enthusiasm, with indications that a broad financial base for the orchestra will be established through the organization.

The Symphony under Victor Kolar, assisted by the Detroit Schoolmen's Club Chorus and the All-City High School Orchestra, closed the season of Saturday "Pop" concerts on Feb. 24, in Masonic Temple.

The Symphony opened the concert with the Overture to Wagner's opera, 'Rienzi', which was followed immediately by a group of five songs by the Schoolmen, directed by Howard A. Love. Heading the list of songs was Love's 'Song of the Frozen North', with tenor solo by William Acles. Others in the list were Campbell-Tipton's 'A Spirit Flower'; Granville Bantock's 'King's Messenger'; Oley Speaks's 'Morning', and Grieg's 'Landsighting', the latter with baritone solo by Howard Porter.

Prokofieff's amusing fairy tale, 'Peter and the Wolf', followed to complete the first section of the concert, with the reading by Richard Forsyth. In the part of the program the Symphony was joined by the High School Orchestra in 'Finlandia', of Sibelius; Lehar's 'Gold and Silver Waltz', and Herbert's 'American Fantasy'. The entire program was enthusiastically acclaimed by. an audience which filled the Auditorium to its 5,000-seat capacity.

J. D. CALLAGHAN

Dalies Frantz Touring Between Film Engagements

Pianist Plays Widely During Leave of Absence from Studio-To Make Film in England

On a two-months leave of absence from the M-G-M studio in Hollywood where he is under contract, Dalies



Dalies Frantz

Frantz, pianist, began on Feb. 1 a concert tour which will occupy him until the first of April. Of the twenty-five engagements which make up the tour, he has already played in California, Washington, Oregon, Illinois and Pennsylvania, and after a short visit in New York, has left for further concerts in Duluth, Milwaukee, and in several Texas cities.

War conditions permitting, Mr. Frantz will go to London in May to play the part of Liszt in a Chopin film in which Robert Donat will be Chopin. Mr. Frantz will do all the piano music for the film as well as act in it. He was recently seen in 'Balalaika' with Nelson Eddy and Ilona Massey and in 'I Take This Woman' with Spencer Tracy and Hedy Lamarr.

A concert tour for next season is also being arranged for Mr. Frantz. He has already been engaged as soloist for the New York Philharmonic-Symphony on Jan. 4 and 5, 1941, and will give two New York recitals.

Central Florida Symphony Gives Concert in Winter Park

peared as soloist at the twenty-sixth an-

nual concert of the Jewish Singing So-

ciety, conducted by Dr. Charles D. Dawe. Gunter Berent was at the piano.

Maurice Goldman, Cleveland composer. conducted the course in his anthem, 'Al Naharos Bovel', the composition which recently was awarded first prize

in the international competition spon-sored by the Society in co-operation with the American Hebrew Magasine.

The audience was most responsive. Fred

Popper was accompanist for the chorus. The Chamber Music Society intro-

duced Samuel Barber's musical setting for voice and string quartet of Matthew

Arnold's 'Dover Beach' in its third con-cert of the season Feb. 20. Marie Sim-

melink Kraft gave a brilliant performance of the difficult vocal part.

The Museum of Art presented Arthur Dann, of the Oberlin Conservatory of Music, in a piano recital on Feb. 16. The program included the first perform-

ance of a Sonatine by Normand Lock-wood, instructor of composition at

Oberlin.
The Fortnightly Musical Club has an-

nounced recently elected officers and di-

rectors: President, Mrs. Ray A. Carle;

first vice-president, Mrs. Frances Kor-

theuer; second vice-president, Mrs. Jean

Webster Erisman; secretary, Mrs. L.

Alan Howard; treasurer, Mrs. Charles

Q. Garey; directors, Mrs. James Dawley, Mrs. S. H. Agnew, Mrs. A. L. Struven and Mrs. H. W. Schuler.

Mischa Elman was presented by Mrs.

Emil Brudno, manager of the Cleveland

Concert Course, on Feb. 23 in Public

Music Hall, and thrilled a large audi-

ence with his artistry. Vladimir Padwa

George Edwards, guest violinist, pre-

sented a faculty recital at the Cleveland

Music School Settlement on Feb. 18.

WILMA HUNING

Leota Palmer Apple, pianist, and

was at the piano.

WINTER PARK, FLA., March 5.—The Central Florida Symphony, conducted by Alexander Bloch, gave a concert in the High School Auditorium, Winter Park, on Feb. 20, with Mabel Ritch, soprano, as soloist. The program listed works by Sibelius, Wagner, Saint Saëns and Franck.

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CLEVELAND AWAITS METROPOLITAN VISIT

Company to Offer Eight Works in Five-Day Stay - Ensembles Add to Concert Calendar

CLEVELAND, March 5.-The Metropolitan Opera Association will present its fifteenth Spring festival of grand opera in Public Auditorium from April 8 through April 13. Charles B. Merrill of the executive committee has announced that the festival has been underwritten to the extent of more than \$200,000 by 392 guarantors of northern Ohio. The operas to be presented are 'Aïda', 'Tannhäuser', 'La Bohème', 'Carmen', 'Madame Butterfly', 'Tristan und Isolde', 'La Traviata', and 'La Gioconda'. Thomas L. Sidlo is chairman of the executive committee of the Northern Ohio Opera Association, which sponsors the festival. Harold J. Miskell is manager, and Rodney C. Sutton, associate manager.

Alexander Kipnis, bass-baritone, ap-

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VARIETY OF EVENTS ENTERTAINS BUFFALO

Philharmonic Under Autori Brings Paur and Tas-Recitals Are Many

BUFFALO, N. Y., March 5.—Franco Autori, conductor, and the Buffalo Philharmonic continue to give concerts marked with vitality and interest. Kurt Paur, pianist, in Liszt's E Flat Concerto, and Helen Teschner Tas, violinist, in Mozart's A Major Concerto and Chausson's 'Poeme', have been the solo-

Outstanding for virtuosity and memorable for glowing musicianship, were the concerts by Alexander Brailowsky, pianist, presented by Mrs. Zorah B. Berry in the Buffalo Consistory, and by the Budapest Quartet, whose Beethoven cycle under the auspices of the Buffalo Symphonny Society, was held in the home of Mrs. Frank B. Baird.

The first Buffalo appearance of a young French-Canadian tenor, Joseph Victor Laderoute, was another notable event on the February calendar, for he proved to be a singer with a beautiful voice and fine interpretative talents.

Jepson and Crooks Welcomed

Richard Crooks, tenor; Helen Jepson, soprano; both presented by Mrs. Berry; the Griller Quartet, presented by the Buffalo Symphony Society; Dr. Howard Hanson of the Eastman School of Music, whose lecture-recital was sponsored by the Music Forum for Piano Teachers, all provided events of interest for Buffalo concertgoers.

Proof of what real love for music can accomplish when it is guided by expert leadership was given in the commendable performance of Mendelssohn's oratorio, 'Elijah', sung by the Buffalo Schola Cantorum under Jessamine Long on Feb. 29 in the Lafayette Presbyterian Church. The chorus is made up chiefly of amateurs who are so in-terested in their choral work that they meet weekly through the Summer months in the Buffalo Museum of

science, headquarters of the chorus.

The soloists were: Bertram Rowe,
Paola Autori, Dorcas Gehman, John
Priebe, Kathryn Schwab, Laura Deuerstein and Kenneth Sours. Squire Has-

kin was at the organ.

Mrs. Gehman and Mr. Rowe were also heard on a recent members' recital of the Chromatic club, with Marjorie Wetter Ralls, pianist, and Eva Rautenberg and Mr. Haskin, accompanists. The January members' recital brought as soloists June Hards, violinist; Marion Beardsley Albee, pianist; Kenneth Gill, tenor, and Walter Peek, Jr., accompanist accompanist.

Mme. Lydia Hoffmann-Behrendt, pianist, has been attracting sizable audiences to her lecture-recital series on the Interrelation of Piano Music and the Arts from the Seventeenth Century to the Present Day" in the Albright Art Gallery.

Fox Gives Organ Recital

The Buffalo Chapter, American Guild of Organists, presented Virgil Fox, in a brilliant organ program on Feb. 15. Hunt Sidway, director of the Buffalo Recital Management, presented Allan Jones, tenor, in the Buffalo Consistory and the local musicians, Emile Hallock, soprano, and Kurt Paur, pianist, in a joint recital in the Twentieth Century Club.

A charming recital of music for two pianos was given by Guy Maier and his wife, Lois Maier, in State Teachers College, on Feb. 2 for the benefit of the Chromatic Club's Scholarship Fund.

The calendar for the past month also listed a song recital by David Blair McClosky, baritone, and a piano recital by Roger Boardman, both given before the Twentieth Century Club members. Jeno Swislowski presented his pupil, Mary McMahon, in a piano recital on Feb. 29.

THEODOLINDA C. BORIS

MEMPHIS WELCOMES SAN CARLO COMPANY

Three Operas Are Performed-**Tuthill Conducts Memphis** Symphony Concert

MEMPHIS, March 5.- The San Carlo Opera Company came to Memphis for three performances under the local sponsorship of the Beethoven Club dur-

ing February.
Of greater importance to the development of Memphis musically was the concert of the Memphis Symphony on Jan. 23. This was the second concert of the second season; and under the conductorship of Burnet Tuthill, the organization is showing a definite growth in routine and expressive freedom with each performance.

The program included Beethoven's

Second Symphony, Sibelius's 'Karelia' Suite, Charles G. Vardell's 'Joe Clark Steps Out', and Liszt's 'Les Preludes'.

Jepson Sings

Helen Jepson gave a song recital, ably assisted by Robert Wallenborn at the piano. She sang a splendid program of variety, interest and of real musical value, at all times using her beautiful voice with fine artistry and control.

Events of a local nature included two organ recitals; the one by Adolph Stuterman at Calvary Church, the other by Thomas Webber of Idlewild Church. Myron Myers and Katherine Greenlee of the faculty of the Memphis College of Music each appeared in piano re-

Another visitor was Virgil Fox, giving his third organ recital here on the large instrument at the Ellis Auditorium. As usual it was a brilliant performance, demonstrating both fine musicianship and good showmanship.

Spalding Plans Spring Tour

Albert Spalding, American violinist, Albert Spalding, American violinist, is booked for concerts this Spring in Huntington, West Virginia; Wooster, Ohio; Hattiesburg, Miss.; Houston and Edinburgh, Texas; New Orleans and Lafayette, Louisiana; Milledgeville, Georgia; Wilmington, North Carolina; Grand Rapids and Kalamazoo, Michigan; Chicago, and Notre Dame Ind. gan; Chicago, and Notre Dame, Ind. Mr. Spalding is one of the first soloists announced for the Berkshire Music Festival at Stockbridge, Mass., where he will play the Tchaikovsky Concerto with the Boston Symphony under Serge Koussevitzky.

Steele and Clovis to Tour Hawaii

The concert tour of Eleanor Steele and Hall Clovis, duet recitalists, which would ordinarily have taken them to Europe at this time of ear, will take them to the Hawaiian Islands. Their first Hawaiian concert will be given in Honolulu in the middle of March. They left for Hawaii immediately after their western tour in this country.

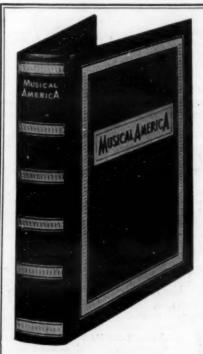


AN AMUSING MOMENT AT A MUSICAL CONFERENCE

Musical Meetings Apparently Have Their Share of Humor, as the Scene at a Meeting,
Where Plans Were Made to Convert the New Jersey WPA Symphony Into a Permanent
Newark Symphony, Indicates. At the Conference, Prior to a Concert at Mosque Theatre, Are
(Left to Right) Fritz Mahler, Conductor; Dorothy Githens-Eley, Soprano Soloist; Dr. Osbourne
McConathy, Advisor to the New Jersey Music Guild; Mrs. Frank N. Garland, Chairman of the
Concert Committee, and John Cervasio, Acting President of the Guild

NEWARK, N. J., March 5.—A plan to convert the New Jersey WPA Symphony into a permanent Newark Symphony, with Fritz Mahler, cousin of Gustav Mahler, as conductor, went into effect on Feb. 28 when the orchestra gave a concert, making its downtown Newark debut at the Mosque Theatre under the sponsorship of the New Jersey Musical Guild. The orchestra, largely the same in personnel as the Essex County Symphony, which has presented Summer concerts at the

Newark Stadium, played works by Tchaikovsky, Beethoven, Wagner, De-bussy and Verdi under Mr. Mahler's baton with Dorothy Githens-Eley, so-prano, as soloist. Governor A. Harry Moore is honorary chairman of the group sponsoring the event, with Mrs. Frank N. Garland as chairman, and Mrs. J. Ernest Crane as associate chairman. Mr. Mahler has on several previous occasions appeared as guest conductor of the group. An enthusiastic audience attended.



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Ohituary



Arnold Dolmetsch

LONDON, March 1.—Arnold Dolmetsch, lutinist and founder of the Haslemere Festivals which attracted visitors from all over the world, died here yesterday of in-fluenza. He had celebrated his eighty-second birthday last Saturday. Born in Le Mans, France, Feb. 24, 1854,

the son of a piano manufacturer, he showed great aptitude for both piano and violin at an early age and was sent while still quite an early age and was sent while still quite young, to the Brussels Conservatory to study the latter instrument under Vieux-temps. On graduation, he taught at the Dulwich College in the south of London. While there, he became the possessor of a well-preserved viola d'amore which awakened his interest, not only in old instruments, but in old music, and he made extensive researches in the British Museum tensive researches in the British Museum among old musical manuscripts. A fact which seems to have been forgotten is that the character of Mr. Innes, in George Moore's novel, 'Evelyn Innes', is largely founded upon Dolmetsch's life in Dulwich. He was said at one time to have written all the passages in the novel, dealing with old music and old instruments.

In order to play the old music properly, he found it necessary to become proficient on the old instruments and he mastered, among others the virginal, spinet, harpsi-chord, lute and rebek and taught many persons, including members of his own

In 1903, he made a tour of the United In 1903, he made a tour of the United States giving concerts of old music with a group of players including his wife, Kathleen Salmon. The firm of Chickering in Boston was so impressed that they put the facilities of their factory at his disposal and from then until 1909, he lived in Boston supervising their manufacture of harmichords.

The Haslemere Festivals were established in 1925 and at them, various members of the Dolmetsch family, as well as pupils, played, as many as thirty-three instruments. instruments.

Arthur Elson

Arthur Elson, Boston music critic and musicologist, was found dead on the floor of his room in the Hotel Commodore, New York, on the afternoon of Feb. 24. Death was ascribed to natural causes. Mr. Elson was in New York to make arrangements for a vacation trip to Florida with his

mother. He was sixty-six years old. Born in Boston, Nov. 18, 1873, the son

of the composer and writer, Louis C. Elson, he graduated from Harvard in 1895, and took the degree of Bachelor of Science at the Massachusetts Institute of Technology two years later. He taught technical sub-jects in several schools and colleges and wrote a number of books, besides collaborating in the authorship of others. Among his works are 'A Critical History of Opera'; 'Orchestral Instruments and Their Uses'; 'The Book of Musical Knowledge'; 'American Composers' (with Rupert Hughes). He was also collaborator and editor of 'The World's Best Music'.

Julius Lieban

Berlin, Feb. 25.—Julius Lieban, a Wagnerian tenor of a former generation, died in Berlin on Feb. 1 at the age of eighty-

in Berlin on Feb. 1 at the age of eightythree.

He was born Feb. 19, 1857, in Lindenburg, where his father held the post of
cantor. He received his musical education
at the Vienna Conservatory and from 1877
to 1881 was a member of the Leipzig
Opera. At the close of this engagement
he became a member of Angelo Neumann's
traveling Wagner opera company for a
year and after several guest engagements
at the Berlin Royal Opera he became a
permanent member of the ensemble in 1887,
and remained a member of the company
for nearly thirty years, holding the title of
Royal Prussian Kammersänger. After
leaving the State Opera, he joined the
Charlottenburg Opera, where he remained
until his retirement. In 1932 he celebrated
his seventy-fifth anniversary by singing the
'Rheingold' Mime at a special gala performance in his honor at the State Opera
in Berlin.

Clayton E. Hotchkiss

STAMFORD, CONN., Feb. 25.—Clayton E. Hotchkiss, director of music in the Stamford Schools from 1921 to 1934, died on ford Schools from 1921 to 1934, died on Feb. 22, at his home here. He was sixty years old. Mr. Hotchkiss was born in Wallingford, Conn., and graduated from the Yale School of Music in 1908. He gave the first courses of instruction in Public School Music at Yale from 1917 to 1921. Besides having been organist at the First Presbyterian Church for eighteen years, he was a founder of the Stamford Symphony Society and conductor of the Stamford Choral Society.

Richard Singer

Richard Singer
Richard Singer, pianist, died suddenly of
a heart attack while attending a rehearsal
in a studio in the Fifth Avenue Theatre
Building on the evening of Feb. 29. Mr.
Singer was a native of Hungary and is
said to have been a pupil of both Leschetizky and Busoni. After playing widely in
Europe he made his American debut in
Aeolian Hall, New York, in 1924. He had
been more recently connected with the been more recently connected with the Federal Music Project and with the Composers Forum Laboratory. His wife and a

Geneviève Vix

The death is reported in France of Geneviève Vix, operatic soprano, who was a member of the Chicago Opera in 1917-1918. Mme. Vix was born in Brittany in 1887, and studied at the Paris Conservatoire, winning first prize for opera. She made her debut at the Paris Opera in 1909, and sang afterwards in Madrid and Buenos Aires. Her American debut was made as Manon at the Chicago Auditorium, Dec. 1, 1917. Her New York debut was made as Juliette with Muratore at the Lexington Avenue Theatre on Jan. 26, 1918. She subsequently apepared there as Manon, Louise and Le Jongleur in Massenet's opera. During the New York engagement she was married to Prince Kyril Narishkine of St. Petersburg.

Sarah Joslyn

OMAHA, NEB., March 2.—Mrs. Sarah Joslyn died suddenly on Feb. 29. As a memorial to her husband, George Joslyn, Mrs. Joslyn gave to the city the magnifi-cent Joslyn Memorial, in the auditorium of which many concerts are given.



Robert Kellogg

Robert Kellogg
HARTFORD, CONN., March 2.—Robert Kellogg, for eighteen years manager of the Kellogg Concert Series here, was found dead in his garage on Feb. 29. Although death was the result of carbon monoxide poisoning, as Mr. Kellogg was known to be suffering from heart disease, the medical examiner stated that indications were that his death was accidental.

Born in Hartford, May 13, 1884, he was the son of Dr. Edward Kellogg, composer of the popular Christmas carol, 'We Three Kings of Orient Are'. During the World War, he served with Red Cross work with the Thirty-third Division in both France and Germany and received the Croix de Guerre for bravery.

Guerre for bravery.

In 1920, he established a musical bureau to manage local musicians and two years later undertook the presentation of concerts by eminent artists. By his second season his subscribers had grown from 700 to 2000, and the concerts, which originally had been given in a theatre, were transferred to Bushnell Memorial Hall. He is survived by two daughters.

T. H. P.

Henri Prévost

Paris, Feb. 26.—Henri Prévost, formerly a popular operatic tenor died here today at the age of eighty-four. He made his debut as Manrico in 'Il Trovatore' at the Théâtre Lyrique in 1881, and besides singing widely in France, was heard at Covent Garden, London.

Juilliard Orchestra Gives Memorial Concert

A concert in memory of Frederick D. Juilliard was given in the auditorium of the Juilliard School of Music by the school the Juilliard School of Music by the school orchestra on the evening of Feb. 3. Under the baton of Albert Stoessel, excellent performances were given of the 'Leonore' Overture, No. 3, by Beethoven; Strauss's 'Don Quixote' Variations, with Felix Salmond, 'cellist; Myrtle Wolsfeld, viola, and Sol Glassberg, violin, playing the incidental solos. Following the intermission, Debussy's setting of Rosetti's 'The Blessed Damozel' was given, with Florence Page Kimball, soprano, and Mary Frances Lehnerts, mezzo-soprano, as soloists, and a female chorus composed of students and graduates of the school. The final number was three dances from Falla's 'The Three-cornered Hat'.

Institute of Musical Art Students Give **Orchestral Concert**

The orchestra of the Institute of Musical Art of the Juilliard School of Music; Willem Willeke, conductor, was heard on the evening of Feb. 23d in the concert hall of the Institute. Anita Haines, flutist, and Walter Schoeneweiss, pianist were the soloists. The program included: Overture 'A Roman Carnival', by Berlioz; Fantasie for Flute and Orchestra, by Hüe; Piano Concerto in C Minor, by Rachmaninoff, and Symphony Number Six, by Tchai-

TIBBETT PAYS TRIBUTE TO KELLOGG IN HARTFORD

Sings Final and Hundredth Recital in Late Manager's Series-Public Asks Continuance

HARTFORD, CONN., March 3.—Law-rence Tibbett sang the final and hun-dredth Kellogg concert on March 3. At the recital he spoke a few words of tribute to the late manager as "the great friend of music in Hartford". A month before, Mr. Kellogg had presented Robert Virovai, violinist.

Requests have been made upon the Bushnell Memorial for the continuance of the series. William H. Mortensen, manager of Bushnell, said that he would propose to his trustees that a poll be taken of Kellogg and Bushnell subscribers, to test the sentiment for continuing the recitals. It appeared definite, however, that Bushnell would not rent the hall to any subsequent private impresario, in accordance with the generally established polices of the foundation. An exception had been made for Mr. Kellogg, in view of his long contribution to local musiculture.

The first opera of the year, the Met-ropolitan's 'Siegfried', was given on

The long silences of chamber music were broken twice in succession during the month, when the Stradivarius Quartet played at St. Joseph College on Feb. 26, and the Trio of New York, at the Colonial Room, Bushnell Memorial, under auspices of the Musical Club, the

next night. The Don Cossacks were heard on Feb. 25, under Bushnell auspices. On Feb. 12, the West Hartford Chorus, conducted by Carl Walton Deckelman, had as its soloist Gabor Rejto, Hunrgarian 'cellist, and gave the premiere of an 'Ave Maria', of dramatic style, by Paul Vellucci, pianist and director of the Hartford School of Music. The Wethersfield Chorus under Louis Pellettieri, had Florence Blaisdell, fluist, as guest artist, on Feb. 27.

T. H. P.

Sings in Physician's Care

Though ill at the time, Lawrence Tibbett made his scheduled appearance in the Kellogg series at Hartford so that the course could be completed and the audience not disappointed. Physicians were in attendance back stage and the baritone had received treatments throughout the morning. It was reported that when Mr. Kellogg died, only a few days before the concert, he left his estate tied up in a trust fund, and it is understood that Mr. Tibbett sacrificed part of his fee. He was warmly applauded by an appreciative audience. In addition to his speech of tribute, he sang Handel's 'Ombre Mai Fu', and at the close of the concert, Malotte's setting of 'The Lord's Prayer' in memory of Mr. Kellogg.

Margaret Sittig Heard in Palm Beach

PALM BEACH, FLA., March 1.-Margaret Sittig, violinist, gave a recital at the Everglades Club on Feb. 28, ac-companied by Frederick Sittig. She was also scheduled to be heard in Ormond Beach on March 5 and at Sea Island, Ga., on March 6. On March 18 she will play in El Paso, Tex., and on March 20 at the Temple of Art and Music in Tucson, Ariz. Tentative plans have been made for concerts in California later this Spring.

Zinka Milanov Is Engaged To Sing at Teatro Colon

Soprano to Appear in 'Norma', 'Forza del Destino', 'Andrea Chenier' and 'Trovatore' in Buenos Aires

Zinka Milanov, dramatic soprano of the Metropolitan Opera, has been en-



Zinka Milanov, Soprano of the Metropolitan Opera, as Norma

gaged for the coming season to sing at the Teatro Colon in Buenos Aires. She will appear in 'Norma', 'Forza del Des-tino', 'Andrea Chenier' and 'Trova-

Before leaving for South America Mme. Milanov will appear in performances of 'La Gioconda' with the Metropolitan Opera on tour, and also as soprano soloist in a performance of Verdi's 'Manzoni Requiem' with the Pittsburgh Symphony in Pittsburgh, under the baton of Fritz Reiner on March 29 and 31.

Margit Bokor to Be with NBC Artists Service

Margit Bokor, Hungarian lyric so-prano, recently arrived in New York after completing an extended concert tour in South America following several appearances in opera in Rio de Janeiro. The day after her arrival she flew to St. Louis, where she appeared as Nedda in 'Pagliacci' together with John in Pagliacci' together with John Charles Thomas and Giovanni Martinelli. She is scheduled to reappear during the Fall season in St. Louis. Mme. Bokor, who has recently come under the management of NBC Artists Service, has appeared throughout Europe

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VINCENT V.

in opera and recital. She was a leading soprano for five years at the Vienna Stadtsoper and also sang at the Salzburg Festival under the baton of Bruno

LOCAL AND VISITING **ARTISTS IN WINNIPEG**

Vronsky and Babin, Piatigorsky, Eddy, Griller Quartet, Kipnis, Prowse and Munn Heard

WINNIPEG, March 5.—Many visiting artists have been welcomed in Winnipeg, and local artists have also contributed much to the musical calendar.

Among the visitors were Vronsky and Babin, duo-pianists, who appeared in the auditorium on Feb. 6 in the Celebrity Concert Series under the local direction of Fred M. Gee; the Women's Musical Club brought the Griller String Quartet in recital on Feb. 5, playing works by Haydn, Bax and Mozart; Gregor Piatigorsky, 'cellist, appeared before a capacity audience in the Auditorium on Feb. 19 under Gee auspices; Nelson Eddy, baritone, appeared under the same management on Feb. 26. The United Scottish Association presented Alice Prowse, Australian contralto, assisted by Flora Matheson Goulden, violinist; the United Scottish Choir, Peter Logan, conductor, and the Band of the Queen's Own Cameron Highlanders of Canada (by permission of Lieutenant-Colonel Hugh Mackenzie). Mary Munn, blind pianist, from Montreal, appeared in recital at the Fort Garry Hotel under the auspices of l'Alliance Française on Feb. 15. Alexander Kipnis, bass of the Metro-politan Opera, sang on Jan. 8 in the Celebrity Series.

Tudor Quartet Plays

Local artists and groups heard included the Tudor String Quartet, aided by Anna M. Hovey, pianist: Nina Dempsey, soprano, and Arthur Hart, clarinetist, on Jan. 1 at the program of Wednesday Morning Musicale. Maurine Stuart, pianist, gave a recital in Riverbend School Auditorium on Feb. 12, assisted by Fern Cairns, so-prano. Pearl Palmeson, violinist, appeared in recital in Auditorium concert hall on Feb. 8.

An Elizabethan Musicale was given at the Women's Musical Club on Feb. 19. Mary Wood and Ethel Kinly were in charge of the program. The stage setting was under the direction of David Yeddeau. Lady Tupper, Frances Christie and Ruth Gordon chose and directed

the costuming.
The Women's Musical Club arranged a program of special interest for the Junior Musical Club on Feb. 12. The musicians taking part were Ena Foley Scott, soprano; Margaret Fetherston-haugh, at the piano; in instrumental trio, with Betty Davidson, violinist; Thelma Zimmerman, 'cellist; Ruth King, pianist. Nan Young gave a group of piano solos.

MARY MONCRIEFF

Lansing Hatfield to Sing in Bach's 'St. Matthew Passion'

Lansing Hatfield, who will be one of the soloists in the New York Philharmonic-Symphony Society's performance of the Bach 'St. Matthew Passion' on March 20 and 21 at Carnegie Hall, has sung forty-nine concerts this season. The young baritone's tour next will begin in Canada, where he will open Fred M. Gee's Celebrity Concert Series with

recitals in Winnipeg and Edmonton on Oct. 16 and 18. Mr. Hatfield has also been chosen to sing at the final concert of the Fiftieth Anniversary series of the Haarlem Philharmonic Society at the Waldorf Astoria, in New York, next

HARTFORD SYMPHONY GIVES ROPARTZ WORK

Premiere of 'Requiem' Conducted by Barzin at Close of Orchestra's Season

HARTFORD, CONN., March 5.—February witnessed the unusually early end of our symphonic season. The Bushnell series offered two last concerts during the month, the Cleveland Orchestra with Dr. Rodzinski (who was slightly injured in a fall on the stage, while taking a bow), and the Philadelphia Orchestra, under Eugene

Ormandy.
The Hartford Symphony ended its second season under the baton of Leon Barzin and aegis of the Symphony Society of Connecticut, when it offered the world premiere of Guy Ropartz's 'Requiem' on Feb. 13. The work was presented by the Hartford Choral Club, Oratorio Society and Cecilia Club, with Helen McCartney, soprano soloist, and in conjunction with the orchestra.

The Belgian composer termed his

Mass a "modern" Requiem, which, although it included the standard liturgical sections, was shorter than the usual, and employed only one soloist, omitting the customary quartet. But except for these innovations, it was generally regarded as a dull work, in the Franck-D'Indy vein, and cut from the usual black serge of Requiem tradition.
T. H. PARKER

SEATTLE HEARS RECITALS

Heifetz Plays for University Students-Kiepura Sings 'Aria Evening'

SEATTLE, WASH., March 5 .- As the third attraction on its current series The Associated Women of the University of Washington presented Jascha Heifetz in recital on Jan. 9. Mr. Heifetz's program, designed to appeal to University students, included works by Bach, Beethoven, Korngold, Tchaikovsky, Godowsky and Wieniawski.

Cecilia Schultz inaugurated a new Saturday night 'Popular Concert Series' on Jan. 13 with a return engagement of Jan Kiepura. The atmosphere of the Moore Theatre was decidedly Polish, with usherettes in Polish costume and booth of Polish dolls in the foyer. Many of the tenor's countrymen came in national costume. His 'Aria Evening' was devoted to music by Messenet, Flotow, Sibella, Buzzi-Peccia, Rossini, Bizet, Puccini and others. N. D. B.

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Studios

Edwin Havens, tenor, from the La Forge-Berumen Studios, was heard in recital with the Meriden College Club at Meriden, Conn., on Feb. 12. Mr. Havens's program included numbers of Bach, Beethoven, Schumann, Franz, and Wagner, as well as works of modern American composers. Dorothy Irene Smith was accompanist. Harriet Versaci, coloratura soprano, gave a recital for the Schubert Club of Stamford at the home of Mr. and Mrs. Frank La Forge on Feb. 21. Mr. La Forge, her teacher, accompanied her and Frank Versaci, flutist, played obbligatos.

Florence Turner Maley presented her pupil, Helen Schriefer, soprano, assisted by Roger Boardman, pianist, in a recital at the Arion Club, Brooklyn, recently. Miss Schriefer offered an aria from 'Samson et Dalila' and songs in French, German and English, and Mr. Broadman played a group by Chopin. Miss Schriefer was also soloist at the celebration of the sixty-fifth anniversary of Immanuel Lutheran Church, and for the Poets Group in Steinway Hall.

'The Lyric Four', pupils of Vere and Virginia Richards, gave a song recital in the Carnegie Chamber Music Hall on the evening of Jan. 29. The members of the organization include Edith Price, soprano; Margaret Roccas, contralto; Esmond

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Adamson, tenor; and Kenneth Norris, bass. The program included Cadman's cycle, 'The Morning of the Year' and works by Schumann, Greig, Brahms and others, besides a group of Folk songs of various nations. Josephine Di Corcia was accompanist.

The Piano Teachers Congress of New York held its regular monthly meeting on Feb. 1 in Steinway Hall. The guest speaker was Richard McClanahan, American representative of Tobias Matthay. The studio talk was given by Egbertina Remy, a member of the congress. Her topic was 'How I use Teresa Carreno's Secrets'.

Manhattan School Offers Course in Camp Music

Among courses which the Manhattan School of Music is offering to the public, is a series of three lectures for the camp music counselor and others interested in folk music. The course is given by Katharine Kettering Marsh, director of music at the National Girl Scout Camp. It began on March 7 with 'Music and the Camp Program'. Other lectures will be 'Techniques of Song Leading' on March 14, and 'The Evaluation of Materials for Camp Music' on March 21.

May L. Etts Presents Musical Playlet

BROOKLYN, March 5.—The May L. Etts Piano Studios presented 'Music in America', a musical playlet recital by May L. Etts in St. Sylvester's Auditorium on Feb. 22. Miss Etts directed the production of her playlet recital, the large cast of which was made up of her students. Heard during the course of the play were piano works by Sinding, Schubert Williams, Rachmaninoff, Bach, Rameau, Mozart and many others. Two piano arrangements by Miss Etts were also heard.

Dalcroze School Gives Second Children's Concert

The Dalcroze School of Music gave the second of its series of children's concerts on the afternoon of March 9. The concert traced the development of vocal music from the plain-song through lieder and opera. Assisting artists included Ruth Diehl, soprano; Margaret Harshaw, contralto; T. Davis Cunningham, tenor; and William Gephart, baritone.

Sigurd Rascher Joins Faculty of Juilliard Summer School

Sigurd Rascher, saxophonist, who was soloist with the New York Philharmonic-Symphony earlier in the season, has joined the faculty of the Juilliard Summer School, George Wedge, director.

CONCERTS IN OMAHA

Saint Louis Symphony Gives Concert Under Vladimir Golschmann

OMAHA, NEB., March 5.—Under the auspices of the Tuesday Musical Club, the Saint Louis Symphony played to a capacity house on Feb. 16 at Central High School Auditorium. Vladimir Golschmann, conducting, made a splendid impression. The well built program, consisting of the 'Oberon' Overture by Weber, the Tchaikovsky Symphony No. 6, Strauss's 'Till Eulenspiegel's Merry Pranks', Prelude to Wagner's 'Lohengrin', and Weinberger's Polka and Fugue from 'Schwanda', was supplemented with many encores.

In the afternoon the orchestra was heard, under the baton of Scipione Guidi, concertmaster, by grade, high school, and University students.

The St. Olaf Lutheran Choir, F. Melius Christiansen, director, was heard at Technical High School Auditorium on Feb. 9. The First Methodist Church presented, in its Auditorium, on Feb. 20, Robert Speaker, bass-baritone, and Jeanne Boyd, composer-pianist, in a program of wide range, ably interpreted.

E. L. W.

HONOLULU SCHEDULES SPRING SEASON

Symphony Will Appear Under Fritz Hart—Junior Group Heard

By VERNE WALDO THOMPSON HONOLULU, Feb 25.

TROUBLED world conditions are having their effect on musical schedules everywhere, and Honolulu is finding it necessary to constantly revise its season's plans. The Pacific "Paradise" is self-contained in musical matters, however, and many concert dates, left open by last minute changes on the part of visiting artists, will be filled in an interesting way by local talent.

an interesting way by local talent.

The Honolulu Symphony, for nine seasons under the leadership of Fritz Hart, will give two remaining concerts on March 27 and April 24. Students of the city schools, at low rates, are permitted to attend final rehearsals of the orchestra. The programs, which are given in the New Princess Theatre, draw capacity houses.

A new organization, the Honolulu Junior Symphony, is offering possibilities for symphony work to the younger members of Honolulu's music group. This ensemble, sponsored by the Junior Chamber of Commerce, is headed by director Robert C. Carbaugh. Regular rehearsals are held each Monday night, and appearances are being planned for late in the present season.

Artists' Service Bureau Active

The Artists' Service Bureau, directed by Mr. and Mrs. George Oakley, presents visiting artists, and announces an imposing list of coming events. Arriving on Feb. 14 were the Comedian Harmonists. Concerts by Vronsky and Babin, duo-pianists; Grace Moore, whose visit is timed for May; Marian Anderson, for whom the tentative date is June 19; and Yehudi Menuhin, are forecast. Artists' Service concerts are held in McKinley Auditorium.

The Lyric Choral Ensemble, under R. Kenneth Holt, will be presented at the Academy of Arts in a program on April 21. Over a period of years, this group of forty singers has contributed much to Honolulu's music life. Isabel Faulkner is club pianist and accompanist

To be heard later in the season is the Choral Ensemble directed by Miss Margaret Clarke. The president of this organization is Mrs. G. J. Watumull, while Maurine B. Potter is official pianist. One of the features of the Christmas season is the yearly program of unusual carols given by the Choral Ensemble at the Honolulu Academy of Arts.

The Gleemen of Honolulu, now in their twelfth year, are listed for a formal concert on April 23. Verne Waldo Thompson is director for the club, and Pauline Vigneau Dye serves as pianist. An efficient organization, headed by President Robert Prescott, guides the activities of the group.

Konrad Liebrecht, concertmaster of the Honolulu Symphony, is making a further contribution to the art life of the community in the work of the Liebrecht String Quartet. Two programs have already been given, and two more are scheduled for March 13 and April 17. Robert Vetleson and Verne Waldo Thompson, pianists, will appear on these programs. Members of the quartet are Konrad Liebrecht, Michael Sosnowski, Emma Hardy, and Mildred Dauer.

The faculty series of the Punahou Music School, given each season in Montague Hall, presents staff members in well-received concerts. Peggy C. Hitchcock, soprano, and Mildred Dauer, 'cellist, are appearing in early programs

GOLDEN GATE HEARS ARTISTS IN RECITAL

Anderson, Jepson, Eddy, Kreisler Heard—Choir and Dance Groups Are Hailed

SAN FRANCISCO, March 5.—The full glory of Marian Anderson's voice and art was revealed to an overflow audience in the War Memorial Opera House on Feb. 16 when the incomparable contralto gave the first of her two annual local recitals, devoting the program to works by Handel, Schubert, Bizet, Vehanen, Sadero, Ravel and arrangements of Negro Spirituals.

Nelson Eddy, baritone, sang at the Opera House, and Helen Jepson re-

Nelson Eddy, baritone, sang at the Opera House and Helen Jepson revealed artistic sincerity and musicianship in a program that departed from the beaten track, but not from good taste in the matter of musical selection. Miss Jepson had Robert Wallenborn as accompanist, Theodore Paxon played for Mr. Eddy.

Fritz Kreisler was in excellent technical trim when he gave his concert (originally scheduled for last November) in the Opera House on Feb. 6 with revered associate, Carl Lamson, at the piano. Of his own works he is the incomparable interpreter.

Devi Dja's Bali and Java Dancers played a return engagement and the Westminster Choir, directed by John Finley Williamson, visited this city for the first time on Feb. 5 and demonstrated its widely heralded virtuosity.

In a salon recital in the home of Mrs. Marcus Koshland, Mischa Myers demonstrated beauty of tone and technical equipment plus musicianship sufficient to justify the prediction that he will prove a concert violinist of uncommon merit.

Ray Green and his wife, May O'Donnell, created and produced a dance saga of America called 'So Proudly We Hail', which called for solo dancer (Miss O'Donnell), two pianos and chorus of voices, and was built around what they called the "Cornerstone", a theme which was used as introduction, as epilogue, and was re-iterated preceding each of the several sections, entitled 'Hymn Tunes', 'Of Pioneer Women', 'Our Rivers, Our Cradles' and 'Dance Set'.

The saga was at least partially successful and both Ray Green and Miss O'Donnell won an ovation.

MARJORY M. FISHER

Viola Wasterlain Comes Under LaBerge Management

Bernard R. LaBerge recently brought under his management the violinist Viola Wasterlain. Miss Wasterlain, who is well known on the Pacific Coast, made her New York debut at Town Hall in the Fall of 1937 and will appear there again next Fall, previous to filling engagements throughout the country.

RODZINSKI CONDUCTS PROGRAM OF WAGNER

Lawrence and Melchior Appear with Cleveland Orchestra— Artur Rubinstein Plays

CLEVELAND, March 5.—An audience of 5,100 greeted Marjorie Lawrence and Lauritz Melchior, soloists with the Cleveland Orchestra, conducted by Dr. Artur Rodzinski, in the third of the All-Star Popular Concert series in Public Hall on Feb. 18.

The program consisted of excerpts from 'The Ring', presenting the Wagnerian singers alternately with the orchestra. Included in the program were 'The Entrance of the Gods Into Valhalla', from 'Rhinegold'; the scene between Siegmund and Sieglinde in the first act of 'The Valkyrie'; 'Forest Murmurs', from 'Siegfried'; the Forge Song' from 'Siegfried'; the duet from the first act, and the 'Immolation' from

The Dusk of the Gods'.

The pianist, Artur Rubinstein, appeared as guest soloist with the orchestra for the third successive season at the fifteenth pair of regular symphony concerts on Feb. 22 and 24. The Beethoven Concerto for Piano, No. 4, in G, was given a superb performance. Waves of applause recalled Mr. Rubinstein to the stage many times. The symphony chosen by Dr. Rodzinski was Scriabin's No. 3 in C Minor, 'The Divine Poem'. The program opened with Frank Black's arrangement for orchestra of Debussy's Quartet for Strings. Dr. Black was present at the Saturday evening performance and was given an enthusiastic reception by the audience and the orchestra.

Eighth Twilight Concert Given

Rudolph Ringwall, associate conductor, gave the capacity audience at the eighth Twilight Concert on Feb. 25 a delightful program, and although it ran over the regular one hour period, he had to add an encore. The program included the Overture to 'The Bartered Bride' by Smetana; the Allegretto and Presto movements from Symphony No.

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7, by Beethoven; 'Peer Gynt' Suite by Grieg; 'The Beautiful Blue Danube' by Strauss; and 'Rumanian Rhapsody' No. 1 by Enesco.

Members of The Friends of the Cleveland Orchestra attended a rehearsal directed by Dr. Rodzinski on Feb. 27, and enjoyed being present while the finishing touches were added to the Brahms Fourth Symphony and to hear the final rehearsal of the Philharmonic Chorus, of 175 members, with the orchestra, of Villa-Lobos's 'Choros No. 10'. Thomas L. Sidlo, chairman of the board of governors of the "Friends", spoke briefly before the rehearsal and welcomed the members to Severance Hall.

Philharmonic Players Heard

The Cleveland Philharmonic was presented in the third "Opportunity" Concert sponsored by the department of recreation of the City of Cleveland under the direction of Elizabeth Joki in the Little Theatre of Public Hall on Feb. 21. Dr. Arthur Shepherd conducted in the absence of F. Karl Grossman. The orchestra gave a stimulating performance under Dr. Shepherd's baton and the overflow audience responded with lively applause. In response to the enthusiasm of the audience Dr. Shepherd praised the orchestra, which is so rapidly progressing from a group of ambitious young players to an ensemble worthy of critical attention and sup-port. The program consisted of music by Nicolai, Liszt, Thomas, Berlioz and Richard Strauss. Two young artists were also presented as soloists. Helen Horvath, soprano, sang 'Ritorna Vincitor' from 'Aīda', and Leonard Kucera played Liszt's Concerto for Piano, in

The Philharmonic, conducted by F. Karl Grossman, gave a performance of high quality on Jan. 20 in the Euclid Avenue Temple Auditorium. The program included the Overture to 'Mignon', by Thomas; Mozart's 'Concertante' Quartet for Oboe, Clarinet, Horn and Bassoon, and Orchestra in which the players were Robert Zupnik, Alfred Zetzer, Martin Morris, and Robert Wisnesky, Brahms's Symphony No. 3; and Arthur Shepherd's 'Overture to a Drama'. Dr. Shepherd, head of the music department of Western Reserve University, was called to the stage many times after the performance of his Overture.

WILMA HUNING

CLEVELAND ENJOYS VARIED MUSIC LIST

Hayes, Jepson and Martinelli, Westminster Choir, Piatigorsky and Others Heard

CLEVELAND, March 5.—The appearance of Roland Hayes in a widely varied program revealed his eloquent interpretative powers and was a stimulating musical experience for the large audience which attended a benefit concert for the scholarship fund of Fisk University on Feb. 25. Excellent accompaniments were provided by Reginald Boardman. The second half of the program was sung by the Fisk Jubilee Singers, trained by Mrs. James A. Myers, and accompanied by Alfreda Gibbs-Carpenter, including 'My Star', by Cleveland's distinguished composer, James H. Rogers.

Giovanni Martinelli, tenor of the Metropolitan Opera, and Vivian Della Chiesa, soprano of the Chicago Civic Opera, appeared in a benefit concert under the auspices of the Italian Cultural League on Feb. 25, in Public Music Hall. Assisting were the well known Cleveland artists, Guiseppe Gentile, baritone, and Carmela Cafarelli, harnist

The Westminster Choir, conducted by Dr. John Finley Williamson, sang before a large and cordial audience on Feb. 27, in Music Hall, in a benefit concert for the scholarship fund of the Westminster Choir College.

Gregor Piatigorsky, 'cellist, shared honors with Beryl Rubinstein and Arthur Loesser in the fourth recital of the Cleveland Concert Course, directed by Mrs. Emil Brudno, and sponsored by the Museum of Art.

Vladimir Horowitz, pianist, made his first recital appearance here, on Feb. 9, in Public Music Hall. A capacity audience was present.

Scholarships Are Awarded

Dr. Arthur Shepherd, head of the music department of Western Reserve University, recently announced that scholarships have been won by two students, Janice Burt and Frank Stafford, for further study at the Juilliard School. Miss Burt, soprano, will study with Florence Page, and Mr. Stafford, baritone, with Schoen-René.

Joseph Szigeti and Harriet Eells appeared in a benefit concert for Camp Ho-Mita-Koda on Feb. 10, in Severance Hall. Arpad Sandor provided artistic accompaniments for Miss Eells and Andor Farkas for Mr. Szigeti.

WILMA HUNING

Earle Spicer to Make Southern Tour
Earle Spicer, baritone, left New York

Earle Spicer, baritone, left New York on Feb. 23 for another tour of the south where he will sing in Virginia, South Carolina, North Carolina, Georgia and Florida. Mr. Spicer sang at Williams College on Feb. 18; and as soloist with the Wollaston Glee Club of Quincy, Mass., on Feb. 19. On Jan. 12 he sang at Simmons College, Boston; on Jan. 15, for the Allentown, Pa., Music Club; on Jan. 17, for the Choate School; and on Jan. 27 for the South Shore Music Club in Westport, Conn.

Alice Ehlers Appears for Third Time on Radio Hour

Alice Ehlers, harpsichordist, appeared for the third time in one year on a commercial radio hour with Bing Crosby. Others on the program were Bob Burns and Marlene Dietrich.



ADVICE TO A SOLOIST

Franco Ghione, Conductor of the Detroit Symphony, Gives Elwyn Carter, Bass-Baritone, Some Friendly Counsel Before the Latter's Appearance as Guest Soloist with the Orchestra at a Recent Concert

Elwyn Carter, bass-baritone, who appeared as guest artist with the Detroit Symphony, has also recently fulfilled engagements as soloist in a performance of Verdi's 'Manzoni Requiem' in Great Barrington, Mass., as well as in recital at the Great Barrington School for Girls. In Connecticut he appeared before the Town and Gown Club of the University of Connecticut, and in Saint-Saëns's 'Christmas' Oratorio at Norwich.

In New York he gave a recital at the Waldorf-Astoria; sang in a performance of 'Aīda' at the University of Syracuse at Syracuse; in recital at Colgate University at Hamilton; as guest artist for the Schubert Club of Port Jervis; in a performance of 'The Messiah' at Bayridge, and in recital for the English Speaking Union at Rockefeller Plaza.

In New Jersey he appeared in recitals in Ridgewood and was guest artist with the Madrigal Singers of Montclair

Mr. Carter has been engaged to sing in the 'Manzoni Requiem' in Ann Arbor, Mich., and while in that state will also appear in Detroit, Saginaw and Midland.



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BALTIMOREANS GIVE FOURTH CONCERT

Barlow Conducts First American Performance of Cecil Gray's 'Syllogism'

BALTIMORE, March 5.—The Baltimore Symphony under Howard Barlow, at its fourth concert on Feb. 18 in the Lyric Theatre, gave the first American performance of Cecil Gray's 'Syllo-gism'. The prelude to Act 3 of Herbert's 'Natoma' was followed by the 'Romeo and Juliet' overture-fantasy by Tchai-kovsky, Goldmark's 'Rustic Wedding' Symphony and Nicolai's overture to 'The Merry Wives of Windsor'. The audience was of record size.

Mr. Barlow conducted a Young People's Concert on Feb. 24 at the Lyric.

The joy that the audience found in the 'Toy' Symphony of Haydn and in the singing of 'Springfield Mountain', an Appalachian tune, was wholesome in-deed. Master William H. Gable, of Montebello Demonstration School, who answered Mr. Barlow's musical quizing, had the audience in an uproar. At the final concert a request program will be

The National Symphony appeared at the Lyric Theatre on Feb. 13 with Kir-

sten Flagsted, soprano, as soloist and with Edwin McArthur as guest conduc-The superb singing of Mme. Flagstad brought a true ovation. The conductor proved his mettle in the Schubert 'Rosamunde' overture, Debussy and Ravel scores, and Wagner excerpts.

The Philadelphia Orchestra under Eugene Ormandy and with Yehudi Menuhin as violin soloist, gave the third of the series of local programs at the Lyric before a capacity audience on FRANZ C. BORNSCHEIN

BOSTON SYMPHONY VISITS PHILADELPHIA

Koussevitzky Conducts Symphonies by Beethoven and **Brahms at Concert**

PHILADELPHIA, March 5.—Despite the Valentine's Day storm a large audience was on hand to welcome and acclaim the Boston Symphony and its conductor, Serge Koussevitzky, in the Academy of Music on Feb. 14. The concert was presented by the Philadelphia Forum under whose auspices the orchestra has given its annual Philadelphia concert for the past several seasons.

In interpretation and performance the program gave evidence of the superlative qualities of the orchestra's ensemble, tone, and responsiveness as a body, as well as the excellence of its respective instrumental groups and first-

in C, and Brahms's No. 2, in D-were finely performed, each receiving its special measure of enthusiastic applause, shared by Dr. Koussevitzky with his colleagues. The program also offered Prokofieff's enjoyable and ingenious 'Peter and the Wolf', with Richard Hale as the narrator. Aside from its musical aspects, the piece was a vehicle for some expert solo work by various members of the orchestra.

WILLIAM E. SMITH

Trust Company Chorus Gives First Concert

The Manufacturers Trust Company Mixed Chorus, conducted by Alfred Boyce, gave its first concert on Jan. 25 at the Hotel Astor, when it sang works by Beethoven, Bruch, Henschel, Sjö-berg-Baloch, H. Lane Wilson, Sibelius, Stephen Foster, and Czechoslovak and English folksongs. Glenn Darwin, baritone, was soloist, with Collins Smith at the piano. Harry Allaire was accompanist for the chorus.

desk players. Demonstrated also with brilliant effect were Dr. Koussevitzky's authority in leadership and the artistic and closely integrated collaboration existing between conductor and musicians. Two symphonies-Beethoven's No. 1,

STEVENS AND CROOKS IN BOSTON RECITAL

Heard in Joint Program-Hayes, Horowitz and Sheyne Are **Among Other Visitors**

Boston, March 5. - Outstanding among the recitals recently heard in Boston has been that of Risé Stevens and Richard Crooks, in the ballroom of the Hotel Statler, under the auspices of the Boston School of Occupational Therapy. This was the fifth concert in the series of Morning Musicales and as usual, was attended by a capacity audience. Both Miss Stevens and Mr. Crooks drew program material from the old classics as well as the lighter songs of more recent date, and each singer was enthusiastically applauded. Miss Stevens was accompanied by H. G. Schick and Mr. Crooks by Frederick Schauwecker.

In Symphony Hall, Roland Hayes charmed a very large audience with a program selected from the vocal masterpieces of the old Italian and French composers, the later German songs of Schubert, Schumann and Brahms and a cycle of Spirituals. Reginald Boardman played his usual expert accompani-

In Symphony Hall, Vladimir Horowitz gave a program which included piano music by Mendelssohn, Schumann, Chopin, Debussy and the pianist's own Variations on themes from 'Carmen'. This was the artist's first concert in Boston in a number of years, and he

Another pianist to return to Boston after an absence of several seasons has been Mikhail Sheyne who was heard in a program of works by Bach, Schumann, Scriabin, Rachmaninoff and Bala-As upon an earlier occasion, kireff. Mr. Sheyne too often sacrificed his talent to speed. If he could strike a happier balance in his interpretations, his performances would be greatly improved, especially as his technique was not always secure during the performance of several of his program items.

GRACE MAY STUTSMAN

was warmly received. utter and absolute rightness. Toscaand appreciate the reasons that move me.

(Continued from page 5)

Recollections of Karl Muck

demesnes of the soul. The gods had made him many things but not primarily a poet. An inflexible disciplinarian, an unsurpassed technician, a mordant ironist, he did not often give the impression that irony and discipline were protective colorations assumed to shield or to dissemble a tenderly emotional core in the depths of his nature. But now that nature had lost its chill without thereby forfeiting anything of its edge and of its strength, Muck was still the stern, almost awesome taskmaster, the searing intelligence, the graying Mephisto. And yet, as I wrote after that concert, "something spiritual and mellowing seemed to have been liberated in him, something that appeared to bathe the spirit of the man in a kind of transfiguring sunset glow, whose light exposes riches of soul and treasures of imagination which, in earlier days, many of us had never remotely suspected in him, however high the artist may otherwise have ranked in our esteem.

It is unfortunate that America has known and judged certain European conductors only in a symphonic capacity when some of their rarest gifts come to the surface only in the opera house. Nobody can fully know Bruno Walter, for instance, till he has heard him in opera. It is the same with Erich Kleiber, the same with Fritz Busch. And it is a thousand pities that this country was never allowed to know Karl Muck in the capacity of operatic conductor. was unfortunately not in Berlin during the days of his association with the Royal Opera. But like many other Americans I heard him after the war in Munich and in Bayreuth. I heard his 'Ring', his 'Tristan', his 'Meistersinger', his 'Parsital'. The last was in some ways my supreme experience at the Festspielhaus. For Muck's 'Parsifal' was the supreme and ultimate 'Parsifal', perhaps the only 'Parsifal'. That its tempi were broad and slow

does not alone furnish the clue to its nini's tempi in Bayreuth were even broader and slower and yet his 'Parsifal', beautiful as much of it was, fell short of the complete satisfaction of Muck's. And I maintain that no one who did not hear Wagner's last work from Muck can ever truly know

Toscanini and Furtwaengler came to Bayreuth and Muck left it. Even before he went there was much talk of strained relations, much tittle-tattle about jeal-ousies and irritations. Undoubtedly there was a basis of truth in it all. It is a question whether he, the "truest of the true", the "guardian of the Grail", in Wahnfried parlance, relished the government of Winifred Wagner or the great to-do over Tos-canini. It was no secret that Muck thought his 'Parsifal' rehearsals skimped in 1930 in order that Toscanini might be the better prepared to enter into the glory of his Wagnerian kingdom; and a slip in the first act during one of the performances did not persuade him of the contrary. Yet he made his exit with a graceful gesture. Early in 1931 he wrote a letter to the new picters of Wahnfried which rape as follows: mistress of Wahnfried which ran as fol-

"Dear honored Frau Winifred:

"After mature deliberation I have come to the firm and irrevocable conclusion to regard my activities at Bayreuth as ended. In 1908 I gave Frau Cosima my word to In 1908 I gave Frau Cosima my word to help Siegfried as long as it was possible to me. I have kept my word so far as lay in my power. I have kept my word not only because I pledged it to Frau Cosima, but because I felt myself bound to Siegfried by ties of true friendship. Through years of labor in a common cause Siegfried and the work at Bayrenth re-Siegfried and the work at Bayreuth remained before my eyes—despite every change of time and place—as a firm, unchanging idea, to which my artistic conscience and the highest sense of duty always recalled me.

"Now a cruel fate has torn Siegfried from his work. Bayreuth has lost its leader. The work must be advanced anew, new forces must be put in control; and it must be upon young shoulders that the overwhelming burdens and responsibilities can

be laid. For this sort of wheel-work I am no longer fit—I, whose artistic standpoint and convictions, so far as Bayreuth is concerned, stem from the preceding century. I feel convinced you will understand It is self-evident that I shall always stand at your disposal, should you perhaps require my advice at any future time. In true friendship,

"Your old KARL MUCK"

No doubt one can read a thing or two between the lines and detect a trace of bitterness. Though calm and friendly and on the surface diplomatic, the missive does not ring entirely convincing. Since those far-off days much has happened and neither Toscanini nor Furtwaengler are any longer expounding the law and the prophets on a hill surmounted by a brick theatre. And now Muck has gone to a better world. But did the new rulers of Bayreuth ever call on the retired veteran in the decade before he went to his reward for any of that counsel and advice he generously offered? I am reasonably persuaded they did not. Had not Muck said that his artistic standpoint and convictions "stemmed from the pre-ceding century"? That alone was enough to render them suspect.

You had only to watch Muck lead ten bars of music—any music—to realize how broad a gulf stretched between the school of which he was a worthy exponent and the conductorial darlings of contemporary worship. That difference is as great in its way and as manifest as the one between ingers of today and those of thirty, forty, fifty years ago. A Muck had only to mount the podium for you to feel it. The aura of showmanship and artifice sur-rounded him as little as it surrounded Nikisch or Mahler or Mottl. His platform manner had something seizing but intangible about it, which was like a throwback into the preceding generation. When I last saw Muck conduct, not even Toscanini equaled his reserve of demeanor or his immense economy of gesture. The clenched fist, the convulsive arm, the swooning look made no part of his equipment. Whenever possible, a glance of the eye did the work. And the glance of Muck could have artistic consequences of devastating power and could unchain effects that crushed and shattered. More than ten years ago he stirred up a teapot cyclone in Germany by proclaiming that there were no more conductors in the world. A few exceptions apart, I wonder if he was so wrong!

ORMANDY HONORED

Music Teachers Association Gives Dinner in Philadelphia

PHILADELPHIA, March 5.—Eugene Ormandy, conductor of the Philadel-phia Orchestra, and Mrs. Ormandy, were guests of honor at the fortyseventh annual dinner of the Philadelphia Music Teachers Association in the Ritz-Carlton Hotel on Feb. 29, the occasion being planned as a testimonial to Dr. Ormandy. Edward Ellsworth Hipsher, president of the association, served as master of ceremonies, and the principal speakers were James Francis Cooke, editor of The Etude and president of the Theodore Presser Foundation; Frances A. Wister, president of the Women's Committees for the Philadelphia Orchestra, and W. Edwin Collier of the Ethical Culture Society.

In his address of response Dr. Or-

mandy voiced his gratification at the honors paid him and expressed his apone of the "world's greatest orchestras." preciation of the privilege of leading

Following the dinner and speeches there was an enjoyable musical program which engaged Agnes Davis, so-prano; Benjamin DeLoache, baritone, and Robert H. Elmore, pianist. W. E. S.

"Busonian Year"

(Continued from page 7)

tions of action and when the purely external becomes the internal and what we see happening no longer clarifies itself scenically.

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Thus, the music of an opera serves a precise and well defined purpose, but it should never lose its form as music. Whereas a true opera libretto is conceivable without music (and in that it differs from drama), an opera score—wrote Busoni—detached from its text should furnish a complete musical representation, neither more nor less than a suit of armor covering the human body and yet offering

per se the form of man.

In this autonomous participation of music Busoni finds a means of exalting the opera of the future as the "supreme, that is, the unique and universal form of musical expression. For the first time music illuminating the ineffable, awakening men's passions from the depths and making them articulate but rejecting external matters and visible phenomena, discovers in opera its most suitable medium of expression". And it is evident that Busoni found the brightest example of this conception of opera in the state works of Mozart, particularly in "The Magic Flute", which he considered the absolute "point of arrival". "Arlecchino" is modelled on such an operatic scheme. Divided into four "movements" it imparts a purely musical consection to all its characters.

'Arlecchino' is modelled on such an operatic scheme. Divided into four "movements" it imparts a purely musical conception to all its characters. Arlecchino, as deus ex machina, emerges in the quadruple dress of cunning rascal, man of arms, husband, conqueror. Allegro, Marcia eroica, Scherzoso burlesco, and Trionfo finale could serve as titles for the four subdivisions; like the four movements of a Sonatina in the Busonian style. Arlecchino does not sing. He speaks and acts and does so with all the rapidity that is his nature. Gradually everything is drawn into the orbit of his animation. The other characters succumb to the spell of his fancy, his irresistible vital force.

The 'Arlecchino' Plot

Ser Matteo del Sarto, the deceived husband who reads Dante and ponders Mozart; the Abbe Cospicuo and Dr. Bombasto; the knight Leandro; Colombina, and a donkey (Asinus providentialis) are at once conventional and classic figures of Italian comedy. But Busoni revitalizes them with a fresh and highly personal vein of humor and a twentieth-century musical taste strictly his own, we might go so far as to say strictly Italian. For Italian spirit invests this 'Arlecchino' more than any other work of Busoni. It is present in the action: a certain atmosphere, especially where the Abbe and the Doctor, leaving the hostelry a bit drunk, stumble upon the body of the most tender and most beautiful Leandro, and there arises a kind of finale of the second act of 'Die Meistersinger', with Bergamo substituting, for Nuremberg. It is present in the text: in the Abbe's invocation of Tuscany and its fertile highlands, where it is easy to detect a nostalgic vein in Busoni for his native land. And finally it is present right there in the music, for which, if one were obliged to establish an ancestry, one would say, apart from Mozart, the Verdi of 'Falstaff'.

Arlecchino' was produced with care and intelligence. The settings of Gino Severini the painter were exquisitely adapted to the character of the opera, with its bright tones and harmonious mixture of colors. Equally effective was the scenic action conceived by Corrado Pavolini. The conductor, Vittorio Gui, had obviously penetrated the spirit of Busoni's music and brought out all its subtle blendings of irony and mild sentimentality. Actually, performing 'Arlecchino' entails difficulties of balance and clarity not much less taxing than those demanded by a Mozart opera. These difficulties were brilliantly surmounted. Of the singers special praise should go to the bassos (Abbe Cospicuo) and Enrico Vannuccini (Dr. Bombasto), each creating a comic type of taste and moderation. The others were the actor Nerio Bernardi

Begins in Venice

(Arlecchino—who doesn't sing), Inez Alfano Tellini (Colombina), the tenor Nino Mazziotti (the Knight Leandro), and the baritone Spartaco Marchi (the tailor Matteo)

Richard Strauss's recent one-act 'Friedenstag' (Peace Day), also an Italian premiere was bracketed on the same bill with 'Arlecchino'. Thorough comment was made in this magazine about the Strauss work when it was produced in Munich in 1938. There is no occasion now to linger over it, except to point out that rarely have two operas so dissimilar in character, in style, in conception been placed side by side on one program. Beside the lightness and humor of the Busoni 'Caprice', the material out of which the Strauss work is shaped is made to seem even heavier and denser, full of stress and rhetoric in the musical utterance, deafening in its continuous oratorical tension—all of which fails to conceal its inner weakness and lack of true creative force.

'Friedenstag' was also directed by Vittorio Gui and boasted the soprano Margherita Grandi and the baritone Francesco Valentino as leading singers.

NEW JERSEY SYMPHONY

Weissmann Conducts Second Concert— Piastro and Schuster Play

ORANGE, N. J., March 5.—The New Jersey Symphony gave the second concert of its current season at the High School on Feb. 19. Frieder Weissmann again appeared as guest conductor in place of René Pollain, the orchestra's regular conductor, who has been unable to come here from his home abroad. The orchestra was heard in a varied program which included Schumann's 'Rhenish' Symphony, Strauss's 'Tales from the Vienna Woods', Horace Johnson's Orchestral Suite, 'Imagery', and Floro M. Ugarte's 'Voces del Pajonal' from the suite, 'De mi tierra', No. 2.

The outstanding feature of the program was the performance of the Brahms Double Concerto by Michel Piastro and Joseph Schuster. It was a clear, lucid presentation. The orchestra's accompaniment was excellent. P. G.

DENVER CIVIC MEN PLAY

Tureman Conducts Beethoven, Strauss and Wagner Compositions

Denver, Col., March 5.—The Denver Civic Symphony gave its fourth concert of the season on Feb. 25, at the Municipal Auditorium. The program, presented without soloists, proved conclusively that the orchestra can hold its own as far as maintaining interest without the benefit of assisting artists.

Mr. Tureman chose the 'Eroica' Symphony of Beethoven for his main contribution and the orchestra turned in a thoroughly satisfying performance. The 'Marcia Funebre' was played with dignity and rich tone and altogether Mr. Tureman gave a fine reading of the score. The other two numbers on the program were 'Don Juan' by Strauss and the Prelude to 'The Mastersingers of Nuremberg' of Wagner. Both were played in fine style, the latter being especially effective.

J. C. K.

Winifred Young Cornish Soloist with Montclair Orchestra

Winifred Young Cornish, pianist, appeared as soloist with the Montclair Orchestra at its second concert of the season, on March 1, playing Beethoven's

Concerto in C Minor and a group of solos. Late in March she will go to Florida for several concert appearances, and in April will return for a twilight recital at New Jersey College for Women.

CHICAGO OFFICE LISTS ARTISTS FOR SEASON

National Concert League Enters Seventh Year Under Founder, Walter L. Larsen

CHICAGO, March 5.—The National Concert League, of which Walter L. Larsen is founder and managing director, enters upon the seventh year of its existence in the concert season of 1940-41. Under Mr. Larsen's leadership it has followed a policy of rapid but sound expansion from a small group of mid-western towns and cities organized on the community membership plan, to nationwide concert activities. The personnel of the league includes, beside Mr. Larsen, Clark H. Bachman, field representative, Esther Finch Coleman, office manager, and Virginia Harrington, secretary.

The league has the following artists on its list for next season:

Tito Schipa, tenor. Metropolitan, La Scala (Milan), Chicago, and San Francisco Opera Companies.

William Miller, tenor of concert and

Robert Topping, tenor, winner of Chicago City Opera auditions for 1939. Virginia Haskins, coloratura soprano.

Gina Vanna, soprano of the Chicago and San Francisco Opera Companies. John Neher, bass-baritone of radio and concert.

Alfred Lustgarten, violinist, recently returned from a European tour.

David Moll, violinist, who has been soloist with the larger Chicago orches-

soloist with the larger Chicago orchestras, including the Chicago Symphony under Frederick Stock.

Michael Wilkomirsky, violinist. Kato Havas, violinist.

Leonard Sorkin, violinist. Soloist under Stock and Saidenberg and on the major radio networks from Chicago. Concertmaster of Saidenberg Symphonietta.

Edgar Lustgarten, 'cellist, the youngest member of the NBC Symphony under Arturo Toscanini.

Alec Templeton, pianist of radio and concert.

Percy Grainger, pianist, composer and conductor.

Storm Bull, pianist.
Thaddeus Kozuch, pianist. Winner of the 1939 contest of the Adult Education Council.

Carlos Salzedo, harpist, Marjorie Call Salzedo, harpist, René Le Roy, flutist, and Janos Scholz, former 'cellist with the Roth Quartet, promise to be one of the outstanding joint concert combinations of 1940-41.

The Saidenberg Symphonietta. Eva Jessye Negro Choir.

The chamber opera 'La Serva Padrona' by Pergolesi, with Virginia Haskins, soprano; and Giacomo Rimini, baritone of the Chicago City Opera.

New York Orchestra to Be Heard

The New York Orchestra, a new symphonic ensemble of thirty-three players, founded and conducted by Gertrud Herliczka, will be heard in Town Hall on March 25 when Fritzi Jokl will be the soloist. The program will include works by Mozart, Schubert, Schoenherr, Stamitz, Marx, Beethoven and Johann Strauss.

NEW OPERA BY CHESLOCK PRODUCED IN BALTIMORE

'The Jewel Merchants' Receives Premiere Under Direction of Lert and Strube

BALTIMORE, March 5.—Louis Cheslock's one-act opera, 'The Jewel Merchants', the libretto based upon the play



A. Jackson Company
In the Cast of 'The Jewel Merchants', Opera
by Louis Cheslock, Are (Seated) Olga
Grether as Graziosa and Jeffrey Gould as
Guido. Above the Wall Is Wilbur Nelson
as the Duke

of James Branch Cabell, received its first performance in the Peabody Conservatory Auditorium on Feb. 26 before a capacity audience.

The production was under the supervision of Ernest Lert, director of the Peabody Opera Class, and the Peabody Orchestra under Gustave Strube supplied the intricate musical background. The cast consisted of Olga Grether, as Graziosa, Jeffrey Gould as Guido, and Wilbur Nelson as the Duke. The commendable ease with which these singers portrayed their respective roles and the effective vocalism pointed creditably to the direction and coaching which they had received. The smooth orchestral background, surmounting the difficulties of the score proved the command of the veteran conductor, Gustave Strube, and indicated the responsiveness of the orchestra.

The Florentine setting, a garden scene, was designed by the Maryland Institute of Art. Leroy Evans was the coach of the Opera Class. Paul Edel supplied the costumes. C. deShields was the stage technician. At the conclusion of the opera the composer was called to the stage to join the cast, conductor and director in sharing the applause.

F. C. B.

RICCI TO PLAY BENEFIT

Violinist Chosen as Soloist for Red Cross Concert in Newark

NEWARK, N. J., March 5.—Ruggiero Ricci has been invited by the American Red Cross to be the featured soloist in the official opening of the 1940 Roll Call in Newark at the Mosque Theatre, Thursday evening, March 14. He will be heard in a performance of the Mendelssohn Violin Concerto, in which he made his sensational debut in New York ten years ago. Alexander Smallens will conduct the Newark Symphony Orchestra.

A capacity audience of 5,000 have secured tickets in advance for this musical event

YUGOSLAVIA PAYS HOMAGE TO ANTUN DOBRONIC

Croatian Composer, Champion of Musical Nationalism, Completes His 61st Year-His Influence Upon Younger Generation Widespread

By IVANA FISCHER

ZAGREB, YUGOSLAVIA, Feb. 24.

AST year the Croatian composer, Antun Dobronić completed his 61st year. Dobronić is one of the most remarkable personalities of the young Yugoslav generation of composers; he is the great champion of musical nationalism. The goal of his life has been to give Yukoslav folklore that expression which would interpret all its musical beauty, releasing Yugoslav music from foreign influence. He came to the deduction that a thorough study and knowledge of Yugoslav musical folklore would lead to the development of a national style. He rejects everything which hearkens back to the old school-methods and the conventional way of harmonizing national songs, adopted by the former collectors of national musical treasures.

The First to Point the Path

About 1900-1914, when Yugoslavia's musical art was still in its beginnings, Antun Dobronić was the first to point its path. The nation had to slowly develop itself, go through all phases of a national awakening to attain a special Yugoslav style. If to-day we have some works which have established this style, we have to thank Dobronić for it, who has directly or indirectly influenced our young musical generation.

Dobronic's creed may be said to be, in his own words as follows: "It is necessary to clothe our own music, the spirit of which is most clearly to be seen in our peasant-music, our folklore, with the highly cultured form of contemporary art of the West Euro-pean nations. This means that in the creation of our own specific musical culture, we must utilize the means by which other contemporary artists attain their ends. To bring to accord European musical art forms with our own musical primitivism the European intellect and our own sensitivity, is the only manner in which we can secure for our nation a permanent and honor-able niche in the general history of music.

Antun Dobronić was born in Jelsa on the Isle of Hvar in Dalmatia on April 2, 1878. Living during his childhood and adolescence among the Croats of the Dalmatian Islands, he could not help but imbibe with his environment a national musical spirit, for he occupied himself with music from his early youth. When he graduated from the teachers school at Arbanasi near Zara (now Italian territory), he returned to the little towns of Dalmatia and peasant life. He naturally found it impossible to study music systematically, and was self-taught until his thirteenth year, acquainting himself, without outside aid, with German and Italian classics and with modern Italian works. His first compositions reveal their influence.

As a teacher in Drnis, he began to number with the study of Yugoslav national music, and from this time we may date his preoccupation with national songs. Even in these early works, a deep understanding and knowledge of the characteristics of Yugo-



Antun Dobronic, Croatian Musical Pathfinder

slav songs, as well as a feeling for the soul of the nation in its music, may be discerned.

Founds Choral Societies

During the time of his teaching activities in various localities throughout Dalmatia, he devoted himself to music, not only studying all branches of musical science, but creating and conducting several choruses as well. After years of service in the provhe entered the Conservatory at Prague where his teachers were Karl Stecker (Theory) and Frantisek Spilka. After a year he became a member of the master class for composition under Viteslav Novak, who immediately realized his talent, and asserted that Dobronić would one day do a great deal for the development of Yugoslav national music. At the final examination in Prague, his composition for orchestra, 'Invitation to the Dance', was performed and created widespread interest. Upon the completion of his studies in Prague he returned to his native country where he became a teacher of singing and music at a high school in Split. There he devoted himself to a study of national music and wrote a treatise about the 'Oykanye', the most primitive (and therefore the most interesting) form of national vocal music. It is still to be heard in the Dalmatian Zagorje.

During the Great War Dobronić was in Zagreb, where his composition 'Carneval' was performed at "the first symphonic concert of Croatian composers" in 1916. Suddenly he became the focal point of a controversy. Public opinion was divided into two camps. One, enraptured by the new spirit, maintained that "Croatia has joined the ranks of the most progressive people in the field of music", whereas the other re-proached him for a deficiency of true feeling. The result of the controversy was to bring Dobronić national prominence, and

his works many performances.
Following the War, Dobronić became professor at the Conservatory in Zagreb

and afterwards a founder of the State Academy for Music in that city. At the Institute he taught composition, history of music, and Yugoslav folklore. He distinguished himself in his compositions (he is very productive composer), and by various treatises upon musical matters, which he wrote at this time.

He composed about thirty cycles of chor-uses, for male, female and mixed voices, in which he solved the problem of uniting the national singing style to modern harmony. These compositions served as an index to many Yugoslav composers and we have today a representative choral literature. He also created a new type of song for voice and piano, differing fundamentally from the Western Lied or Romance. Of these songs, the cycles 'The Maiden's Dream', 'From the Village' and 'The Brigand' may especially be mentioned.

Employs Folklore in Chamber Music

In his chamber music Dobronić seeks to maintain and utilize folkmusic and lore. Especially successful were his piano compositions 'Yugoslav National Songs' and 'Yugoslav National Dances', among others. Further, the autobiographical, 'Souvenirs of My Childhood', 'The Serenade of My Life', and the family-impressions 'Our Lelja', 'Our Rajka' and 'Our Drasko', are of interest.

He has also written a great many compositions for violin: 'U dokonici'; for two violins 'Impression from Yugoslavia'; for violin and piano 'Sonata', and Suite 'From Yugoslav Primorye'; for 'cello and piano, 'Balada' and 'From National Melodies'; two piano-trios, three string-quartets, two works for wind instruments and piano, 'My Song', and 'Dubrayka', the latter for the Song', and 'Dubravka', the latter for the same ensemble and mixed-choir.

For orchestra he wrote among others, 'Overture', 'Carneval', 'The Song of the Month of May', 'Yugoslav Symphonic Dances', 'Symphonia Vigorosa'. His latest works are for string orchestra 'Jelšonski tonci' (Dances of Jelsa), and 'Simfonietta Giocosa'. About ten cantatas include among them 'Wedding', 'Suite Pastorale', 'From the Life of My People', 'Prince Marko' and 'Stabat Mater'. The works of Dobronić for orchestra are distinguished especially by their rich orchestration and their monuAesthetic Creed Is "To Bring to Accord European Art Forms and our Own Musical Primitivism" - Recognized as Founder of Zagrebian School

mental expression of the national spirit.

He has also written the incidental music for 'Dubravka' by Gundulić, and for the 'Representation of the Birth of our Lord' by Drzić. In these Dobronić succeeded in applying his principles to the works of old classical Croatian dramatic literature.

He also wrote the operas 'Ragusean Dyptichon' and 'The Nightmare' which demand a great ensemble, the 'Yugoslav Village Trilogy' which comprises the dramatic 'Blaze of Passion', the lyric 'Rkač', and the comic 'Widow Rošlinka'. Here the author created a type of a chamber-opera, utilizing a small orchestra. To national tales he wrote the music for

the ballets 'Revolution of Lemon's Troop', 'The Fairy Horse' and 'The Friend's Gifts'. These works are founded upon gestures and forms of national dance.

Today, as Antun Dobronić completes the sixty-second year of his life, young musicians recognize that he has created a school, known among the Yugoslav musicians, as "Zagrebian School". And for this, our gratitude is due him.

ORATORIO BY VON PANDER PRODUCED IN WIESBADEN

'Das Lebens Lauf', with Pitzinger, Wesselmann, Patzak and Hann, Receives Its Premiere

WIESBADEN, Feb. 23.—Just at the turn of the year, Wiesbaden gave the first performance of an oratorio called 'Das Lebens Lauf' for chorus, soloists, orchestra and organ, written by the well-known music critic of the Münchener Neuste Nachrichten, Oscar von Pander. The composer was born in Riga of German parents and has had much practical experience as conductor in various German cities as well as having gained a certain amount of acclaim as a writer of songs in the German

The present oratorio is composed of twenty-four lyrics taken from medieval sources, running in treatment from simple folksong to the most complicated and modern chromaticism. Textually, the work was one of the semi-philosophical, contemplative compositions unrolling the ribbon of life in its abstract aspects that is so common in Germany. The architectural skeleton, however, showed the hand of the trained musician and its tonal treatment was rich in color and frequently very effective when it struck an illustrative note. An excellent solo quartet consisting of Gertrude Pitzinger, Hilde Wesselmann, Julius Patzak and George Hann, insured not only an authoritative, but beautiful presentation of the interesting work. G. DE C.

Prokofieff Work Has Leningrad Premiere LENINGRAD, RUSSIA, Feb. 2.—Serge

Prokofieff's ballet, 'Romeo and Juliet', was introduced at the Leningrad State Opera on Jan. 11 and met with much success. There were fifteen curtain calls after the last act. The chief characters in this ballet were taken by leading dancers of the Soviet. Mr. Prokofieff is at present working on piano sonatas and is looking for a new book for an opera

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